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THE UNIVERSITY OF ALBERTA

THE CURRICULUM OF TELEVISION FOOD ADVERTISING

BY

©

ANNA CLYBURN

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF EDUCATION

DEPARTMENT OF SECONDARY EDUCATION

EDMONTON, ALBERTA
SPRING 1988

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THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled The Curriculum of Television Food Advertising submitted by Anna Clyburn in partial fulfilment of the requirements for the degree of Master of Education.

J.M. Parsons

(Supervisor)

Date: April 12, 1988

Abstract

The primary intent of this study was to reveal the curriculum of television food advertising. The study demonstrates that advertising is a reflection of a society's attitudes and values. In addition, advertising creates myth which upholds the logic of a society. Both, hermeneutics and semiotics lead to conclusions about the data. Ninety-six different advertisements were collected in two days of television programming on a selected network channel (C.F.R.N.).

An overview of the data revealed twenty recurring themes each with its own sub-categories. A review of the themes brought to the forefront two major ones - "old" and "new." Not only do these two themes represent the premise of wanting consumers to consume but, they too lead to the isolation of two ads for the analysis. In chapter five, a comprehensive description of the two ads reveals the way in which advertisers transfer meanings to their products. These meanings are unrelated to the product being promoted. Advertisers use techniques to create structures and associations of meaning which give ads significance. These newly created meanings promote the consumerist attitude.

Primarily, the study reveals advertising's role as one which creates a positive attitude toward consumerism. Hermeneutically-speaking, an analysis of the data uncovered capitalistic messages in the ads. Both, visual and verbal techniques aided in achieving these messages. They are messages aimed at reminding and informing the public of the products produced and sold. Advertisers consciously created a surrealistic lifestyle with ideal and appealing situations which appear as real to the consumer.

The final chapter concludes that advertising's curriculum promotes consumerism through the promotion of products. Advertisers use various techniques to imbue their products with qualities inherent in an ideal capitalist society. In addition, the study recommends that television advertising should have controls and regulations. For teachers it was suggested that they create curriculum to raise public awareness toward the advertiser's ploy to promote products and consumerism.

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Chapter I

INTRODUCTION

> The study of advertising is therefore the study
> of an economic system in its symbolic form.
> The information and the cultural life offered...
> by mass communications is, of course, drastically
> calculated and selective, but it is the source
> from which we find out about our lives today.
> (Inglis, 1972, pp.3,4-5)

This study is an attempt to understand our society by looking critically at one form of popular culture - television. In particular, the study focuses on television advertising about food. But, this is a study of culture, not a study of food. Basically, the study asks two questions: "How does television teach?" and "What sort of popular culture has television helped to create or reinforce?"

The language of television advertisements, coupled with the visual images these advertisements, present a text that serves as data to elucidate the underlying curriculum of the culture of television. One assumption of this study is that there is, indeed, a curriculum present in this form of popular culture. Popular culture teaches, whether or not it intends to. In this particular study, television commercials were analysed in order to create a better understanding of the type of society created and promoted by the medium of television. As McLuhan suggests, television serves as an "icon of our society" (1964).

Food, a basic need, served as the central subject of investigation. Its consumption is vital to our survival as a human species. But food is more than fuel for survival. Food is also both a matter of taste and a social experience. Food is a reason and an excuse for a human gathering. These characterisitics of food make it a likely topic for advertising material.

In other words, food is, as Ihde (1983) would state, "telically inclined" to the ideology of consumption established by advertising. Food not only provides energy, it also serves as a metaphor for a distinct culture. We associate food consumption with a unique and chosen lifestyle. The acceptance of this lifestyle as natural, in fact advertised as ideal, reveals our values as a particular culture. These values both elucidate and hide. Often, they become the basis of the myth which hides the contradictions which exist in our current cultural experience. Roland Barthes (reprint 1982) suggests that, in essence, we are compelled to live the created distortions of society through the myth of television advertising.

Television advertising will be the way to critically look at this myth-oriented world and the popular culture that supports it. The study assumes that advertising will reveal the dimensions of a society and the values from which society fashions itself. Advertising, itself, is culture. And culture reveals its ideology through advertising's justification of society's needs (Inglis, 1972).

The analysis and subsequent decodification of food advertising will lead to an understanding of the various myths associated with our bourgeois, capitalist society. Also, advertising is a medium which creates a link between the "surreal world" and the ideals which are important to it. Television also serves to educate, because these myths are taught to members of our society. Advertisements become a description of the good life, as it were. In a real sense, advertising suggests how society ought to function and how people ought to live.

Two perspectives, hermeneutics and semiotics, provide a methodology for the study of advertisements. Semiotics serves to decodify the myths existent within the advertisements. It allows the advertisements to "speak" for themselves. Roland Barthes suggests that semiology...

> aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification.(Barthes, 1967, p. 9).

Semiology allows for the elucidation of the systems which give advertisements the appearance of maintaining bourgeois ideals. Also, this method of analysis distances the interpreter from the familiar and unconcealed so that the hidden curriculum can be revealed. In essence, semiotics demonstrates how myth is incorporated into television advertising. Furthermore, it serves to reveal the logic that is used to justify myth's paradoxical portrayal of reality.

The other perspective used to understand these myths will be an interpretive one - hermeneutics. Television, as a form of technology, lends itself well to a hermeneutical mode of inquiry. Not only does hermeneutics serve to "discover the poetic function of the myth and thus discover its symbolic meaning"(Skousgaard, 1979, p. 89) but it serves to make meaning of what is "read" through semiotics. The underlying myths in advertisements reflect the ideals set up for society by society. These myths represent ideals which conserve and maintain the ideology they serve and can create new values.

Semiotics and hermeneutics provide two perspectives which are vital in establishing a structure to analyse and thematize textual data. In the case of this study, text is the data collected from a national network - C.T.V. The videotaped data was transcribed in order to make recurring themes easier to discover. These themes illustrate the myths and ideals promoted and created by this pervasive medium.

STATEMENT OF PURPOSE

Television has been a part of my surroundings. I have wondered how it has influenced my life, especially in ways that I have not been conscious of. The children who have entered my life through teaching have shown signs of being influenced by television's portrayal of the world. They seem more experienced than I was at their age; their knowledge base also seems more expanded. It is obvious that television has provided a sort of visual experience and actual learning for children.

Television is both a teacher and a text. At the same time it provides both a tangible curriculum and an unconscious, hidden curriculum. Both curricula, including the unmanifested curriculum, contain a melange of values, attitudes, and beliefs. It is these values, beliefs and attitudes which this study will attempt to elucidate.

In relationship to food, this hidden curriculum has shown itself negatively in the poor eating habits of my students and their up-to-date knowledge of new fast-food snacks and cereals. At best, the critic can truthfully suggest that television has not taken hold of the opportunity to teach proper eating habits. In part, some learn how to eat by watching television. Often, students can be heard humming a popular advertising jingle and will associate different commercial activities with particular activities in their daily lives. Watching television advertising played out in the lives of my students, in their eating habits and desires, first led me to become interested in researching the issue of food on television.

Advertisements about television food are more than advertisements about food. Their colour-filled and action-packed images contain messages about how to live. Many questions need to be answered about these experiences. Were my students adopting a lifestyle based on their own values? Or, were they "forced" to become consumers of a particular order? How did the images of advertising help them make sense of their world, especially as they related to other people within it? And, for social studies, what kind of citizenship did the advertisements portray?

The central research question which evolved from this experience is as follows: What is the curriculum of television food advertising? This central question gives rise to further questions which I have listed below:

1. What is the "hidden curriculum" of food advertising on television?

2. What values, beliefs, and attitudes are associated with different food types as they are portrayed on television?

3. Which myths and ideologies are created about food and advertising on television?

4. What possibilities are created for changes in perceptions toward life in general among television audiences with regard to food and society?

5. How does television effectively create these myths and ideologies?

6. What sorts of "latent meanings" can be derived from the representation of food on television advertising?

7. From the investigation of food advertising on television, what implications does this study have for educators, nutritionists, and the general public?

SIGNIFICANCE OF STUDY

This study presents an opportunity to find and reveal, through television food advertisements, the myths that exist in the world in which we live. The research will attempt to bring to the foreground the distortions found in what appears to be real and commonplace. The study takes the opportunity to question society's values, attitudes and beliefs in order to elucidate the myths maintained and created by it. Advertising is based on the belief that humans are consumers. Such an assumption cannot be taken for granted. This study will attempt to analyze and explain the rationale used to preserve the sociology of consumption (Inglis, 1972) in society.

Our society has many contradictions. These contradictions can be more fully explicated through the thorough investigation of the so-called "icons" so representative of it. Advertising, a visual icon, persists and is pervasive in our society as a result of mass communication.

Television's success as an information disseminator and its pervasiveness as any kind of a disseminator in our society have made it an excellent producer and purveyor of myth. As a result of its two-dimensionality, television creates the illusion of reality for the immediacy of experience. Television uses various techniques which make it appear as an extension of the room it is in.

Myth is, in itself, created by language. Thus, myth must be placed into language before its ideology can be understood. Myth is not only concealed within its structures; but, it also is unmanifested. The intangibility and the unmanifested nature of myth does not allow the viewer to fully grasp its existence. Usually, it is too close, too much a part of us, to see. The familiarity of the subject matter portrayed on television leaves the viewer with no knowledge of an existing myth. Herein lies the danger. Media, like television, play with the "imagery of power"(Inglis, 1972). Television's messages can seem harmless. Yet, because they are couched in a language which requires demystification, elaboration, and elucidation, they often remain unknown and hidden. The result is that humans can never be completely liberated from mythical forces that control them.

The revelation of the myths, ideologies, and society itself will serve to help break the barrier to what is accepted as conventional or what is not. This revelation will serve, also, to offer the opportunity to study our society's structures and systems. Television food advertising can help reveal society in a way which will illuminate the taken-for-granted perspectives of its inhabitants. It will allow researchers to experience the society in which they live from a more hermeneutical viewpoint, one that allows them to distanciate themselves from their immediate environment and look in, instead of seeing only the outside from inside the cultural framework.

This hermeneutical, interpretive stance can allow educators and individuals to see the society created by television advertising. Ultimately, advertising is not only interested in selling its product but also appears to be selling an ideal image and an ideal lifestyle with certain values, beliefs, and attitudes.

DEFINITION OF TERMS

1. Curriculum - " a curriculum is a specially constructed information system whose purpose is to influence, teach, train, or cultivate the mind and character of the young [and the general population]."(Postman, 1983, p. 311)

2. Myth -"myth is a body of narratives woven into a culture which dictates belief, defines ritual, and acts as a chart of the social order". (Malinowski, 1961, p.249)

3. Television - " a medium with a high degree of familiarity and credibility partly because it structures the culture's dominant mode of perception into all its messages, particularily into its coverage of unfamiliar situations." (Breen and Corcoran, 1982, p. 128).

4. Advertising -"Advertising is a relationship between a producer (or distributor) who advertises, an agency that creates the ad, a medium that carries the ad, and an audience of consumers to whom the ad is directed." (Schudson, 1984, pp. 168-169)

5. Food - Anything imbibed that provides nourishment or/and refreshment. The category of alcoholic beverages is included as a beverage as are foods which are considered to be "snack foods" such as candy bars and artificial sweeteners. Vitamin supplements are not to be considered for this study since they are categorized as drugs.

Assumptions

The study focusses primarily on television food advertisements. Four assumptions are made with regard to television advertising as a medium. Primarily, it is assumed that these small segments of commercialism represent a cultural ideology of the society in which they are presented.

1) Visually, the advertisements serve as images representative of the interpretive frameworks created by them. In this way television advertising propagandizes the ideals of our mass society and in particular those perceived by ad agencies. Television maintains the beliefs of the society in order to achieve an end. In advertising, specifically propaganda becomes a mode of inciting consumption. Advertisements are considered to be "icons" of a culture - our culture. Michael Schudson (1984) refers

to these "icons" as art forms. Throughout history humans have revealed their culture through art. For Schudson, advertisements serve the same purpose as did Pop Art or Renaissance Art. He refers to advertisements as "capitalist realist art," representative of both capitalism and a preoccupation with realism inherent in the medium of television. The capitalist realist art will unveil the logic used to uphold this art as a vital part of our broadcasting medium - television.

2) The second assumption is that advertisements are well thought-out and are well-planned portions of time. Because advertisements are created and produced so carefully, a researcher must assume that nothing in the advertisements is left to chance. Every detail has a perceived function that will convey a message. Therefore, what might appear to be a spontaneous act of creativity is, paradoxically, not. This misconception reveals another dimension of our taken-for-granted attitudes toward the capitalist, consumer culture we live in.

3) A third assumption deals with the textuality of television and its hermeneutical qualities. This research assumes that television has a text that can be studied and interpreted. In the study, television advertising serves as a text to be understood in the realm of human

experience.

4) A fourth assumption is that food advertising can provide the data necessary for investigation. Focussing on food advertising allows the study to become more specific. Food was chosen instead of other forms of television advertising because food is central to human lives. Food sustains life; it is also interwoven into the lifestyles, values, and beliefs of a particular culture. We, as a human race, share our experiences with food and we all require it for existence. We both need it and want it. Thus, it appears that food might be a fruitful source of study because such a study would reveal information about culture that might otherwise remain hidden in our subconsciousness.

Delimitations of the Study

Two delimitations are placed on the study in an effort to make the research endeavour more manageable. In addition, these delimitations allow the research project to have focus. The first delimitation is that the study will use only food advertisements collected over a period of two consecutive days, rather than over a longer period of time. The data was collected from one weekday and one weekend day, so that the data would be more representative of a week's viewing of advertisements.

This research decision is justified by the fact that commercials and similar type programs are slated for the same time slots every week for the entire programming season. There are, however, some slight variations and exceptions to this rule. For example, holiday celebrations cause food to become more central to the attention of humans as they celebrate festivities. And, special sporting events are heavily sponsored by a particular brand of food advertisers, in particular beer companies. The data collected for this study included the World Soccer Milk Cup Finals, thus there are probably more beer commercials advertised than normal.

The second delimitation of the study concerns the source from which the data was taken. The study involves food advertising broadcast on one television station, C.F.R.N. C.F.R.N. is an affiliate of a national network, the C.T.V. This broadcasting station serves all of Alberta. As a result of its national scope, it appeals to a larger audience base and serves to justify the conception of a mass consumer culture. Comparatively, local television stations and the other government-funded station are more limited in their scope of influence and what they can advertise and broadcast.

Chapter II

REVIEW OF THE LITERATURE

Television and the 'Hidden Curriculum'

Television is a familiar and pervasive part of North American culture. It is used by North Americans to inform, entertain, and generally as a form of keeping in touch with the rest of the information explosion of this modern day and age. Television is a technology which allows the human being to bridge the gap between both space and time and create what Marshall McLuhan calls "the Global Village" (McLuhan 1964). Not only is television capable of persuading the public to buy what it sells; but, it, too, is capable of creating a mass culture with a set of values and beliefs representative of the mass norm (Johnson 1981). This powerful capability of television is true with respect to the particular economic as well as the broadly cultural. Various myths and ideologies are created and destroyed by television in order to establish the conception of an idealized reality of mass society (Schudson 1984).

In order to create mass culture, television must cater to and develop its own marketplace (Phelan 1977). Television is itself operated as a business and relies on financial constraints (Nystrom 1983, Cowan 1980). Its curriculum is hidden; the agenda behind its actions are rendered invisible to the conscious mind. On television, the myths created by its images, symbols, and signs are not apparent. Instead they are distorted portrayals of reality. Viewers, ultimately, live the distortions as they view what is relayed to them through this technology (Barthes 1982). Ihde (1983) suggests that television's familiarity and taken-for-grantedness blind the viewer to the perceptions evolved from regular viewing. Postman (1983) and Gerbner (1973) speak of television's hidden curriculum and the possibilites and implications it has for our society in general. The conception of television as curriculum creates a condition whereby vicarious learning takes place (Herrick 1981, Bruner and Olson 1973).

The textuality of television has been investigated by many researchers. The study of semiotics represents a structuralist approach to the investigation of television's signs, symbols, and images. These images are read as significant material for analysis. Television's communication through signs and symbols is mediated and transformed into messages. Fiske and Hartley (1984) view television as a readable text and as a generalizeable method of imparting information. Herrick (1981) views television as "live literature" and sees its textuality as having the potential to portray lived experience more effectively than written literature. Power is attributed to the medium. As Herrick suggests, it is a power which can 'touch the hearts' of humans. The power of television is the power of emotion. Television is an art form.

Michael Schudson (1984) also argues that television's power lies in its ability to leave the hermeneutical aspect of this pervasive medium open to each individual's perspective. This aspect of television is similar to Marshall McLuhan's notion of 'low definition.' In other words, television has the ability to appear harmless in its rather unobtrusive and non-threatening portrayal of subject matter. McLuhan (1964) goes on to suggest that television's subtle nature is the source of its greatest power. It is incapable of readily arousing critical thinking in its viewer. The mundane nature of its subject matter and its pervasiveness make television a part of a viewer's everyday life. In essence, television becomes a natural part of one's lived experience. Merleau-Ponty describes how the viewer comes to make meaning of text:

> For we have the experience of ourselves, of
> that consciousness which we are, and it is on
> the basis of this experience that all
> linguistic connotations are assessed, and
> precisely through it that language comes to
> have any meaning at all for us.
> (Merleau-Ponty 1981, p. xv)

This notion applies strongly to television as text and supports the notion that it is a powerful means of human communication.

Another aspect of television's power is its ability to appeal to the masses. This appeal is attributable to its ability to allow audiences to interpret and make meaning from it in a personal way. This interpretive quality allows television to be everything to everybody (Postman 1983).

As a result, television can be described as being an hermeneutical (interpretable) instrument (Ihde 1979). Television is capable of creating and maintaining its own myths (Fiske and Hartley 1984) and ideologies (Flutterman 1983, Schudson 1984). One of these myths is that of reality and its quality of liveness. Jane Feuer (1983) examines and explicates the ways in which television becomes a metaphor for reality. She explains that television's allusion to "liveness" creates an ideology based on believability.

Probst (1983) further investigates this notion and points out that television is a human construct that exists as a means of viewing reality. As a "man-made" tool, it is dependent upon a cultural base (Fiske and Hartley 1984). The subtle and seductive danger in television's cultural ties and familiarity, according to Probst (1983), is that television is seen as actual life unchanged by the transformative element of this medium. Technically, a producer aims to create a semblance of actual life in order to achieve credibility (Zettl 1984) and attract the audience's attention (Nadaner 1983). This false allusion and unavoidable distorted view of liveness and reality has definite implications for the sorts of values that television imparts (Budd, Craig, Steinman 1983, Gross 1973).

Examples of the sorts of values that television is capable of bringing to the fore were investigated in George Gerbner's studies of violence on television (Fiske and Hartley 1984). Gerbner's research revealed that audiences were interested in the value of efficiency when a crime was committed. There was no involvement of moral values. Through content and semiotical analysis, the researcher was able to assess the study's significance, one which revolves around a consumerist society in which advertising is a powerful tool.

Efficiency is one of the most valued elements of our capitalist society. It appears to control production and services in almost all the sectors of finance and commerce. The aim toward efficiency in our society is discussed by Jacques Ellul (1964). Ellul views television as an extension of the instrumental reasoning that controls the consumerist, capitalist society in which we live. In addition, Ellul points out that television is a powerful form of propaganda which, when used effectively, can create effective results (Ellul 1964).

Commercial television is controlled by its economic status and must sell and sell effectively in order to survive the competition which every business must contend with. Clearly, television creates consumers who desire to amass material goods (Boylan, Davison, Yu 1976, Phelan 1977). Television advertsing is an extension of the medium's commercialistic nature. As mentioned before, television advertising is so much a distinct part of the society we live in that Schudson (1984) named it "capitalist realist art." The reason he gives for this sort of labelling is that television advertising effectively promotes capitalism and the North American way of life. The ad sells a way of life and a lifestyle, along with its main purpose of selling a product.

Kenneth Burke (Parsons 1979), in writing about persuasion, suggests that the first task of any successful persuader is identification. People trust others who are just like they are. The commercial, in other words, reveals the society which created it. Its public pronouncements and realistic assertions disclose the sorts of values, beliefs, and ideologies which are inherent to the culture and are sustained by so lively and ubiquitous form of capitalism. Inglis describes how television advertising operates in its relationship with values, therefore keeping within the ideologies of a capitalist society:

> [The] harmonious interaction of advertising and editorial styles, styles which consistently reproduce and endorse the consumers' way of life ... For the style is also a code of manners, and, it follows, a structure of values. The values transpire in the objects named and illustrated, in which they are possessed. Simply put, the central values are extreme wealth, sexual attractiveness and rapacity, and competitive success. Attainment of the values is signalled by acquiring the appropriate objects, using them, throwing them away and acquiring replacements. Continuous and conspicuous consumption is the driving energy of this fiction. (Inglis 1972, p. 17)

This description capsulizes the scope of what television advertising encompasses in regard to the sorts of capitalistic values it purports to show.

The emphasis on television networks' survival centers primarily on its financial status. Advertising provides the needed funds for television's operation. Having this as a central goal, consumerism is taken into consideration (Nystrom 1983). The creation of massness, described by Johnson (1981), not only aims at selling in the marketplace but also at developing the need for belonging and acceptance into the general stream of society (DeFleur 1972). The myth of belonging is, according to Johnson (1981), widely used in advertising practices. An example of this myth is illustrated in a food commercial which advocates belonging to the "Pepsi Generation" (Phelan 1977).

Marshall McLuhan summarizes this myth of belonging in the following quotation:

> Just as success and personality know-how consist of recipes and formulas for reducing everybody to the same pattern, we seem to demand in harmony with this principle, that love goddesses be all alike. Perhaps the impulse behind this self-defeating process is the craving for a power thrill that comes from identity with a huge, anonymous crowd. The craving for intense individuality and attention merges with the opposite extreme of security through uniformity. (McLuhan 1951, p. 96)

Another myth in advertising is that materialism should be seen as the proper reward for coping with daily human drudgery. Johnson (1981) views television as creating an "obsession with self-gratification." Breen and Corcoran (1982) explain how powerfully influential television is in its ability to not only make verbal statements but also to make non-verbal ones. These myths are only a few of many which television creates in its associative power to place values, attitudes, and beliefs, into short, persuasive messages (Simonson 1984, Parsons 1979). Commercials are among the most pervasive types of messages broadcast on the airwaves. They have the potential to be highly influential persuaders; yet, they are not alone in their display of messages.

Nystrom (1983) has identified two ways in which television teaches its curriculum - explicitly and implicitly. Television teaches through role models and serves to establish stereotypes (Larkin 1983). However, the medium is capable of creating conflicting messages. For example, one of these conflicts deals with the management of impulses. Nystrom (1983) illustrates how television tries to deter any form of control over impulses. Fiske and Hartley (1984) describe this phenomena as "contradictory logic." Television attempts to imply one message; but, through its portrayal of images, its logic becomes muddled. For example, fitness is implied as a source of good health; yet, at the same time, the motivator for fitness is usually placed on achieving an aesthetically pleasing physique. Good health and a beautiful body are not necessarily the same end.

These sorts of myths are sometimes also shattered by television (Breen and Corcoran 1982). As Nadaner (1983) suggested, the best course of action for offering a strong critique is to learn to distance ourselves from the familiarity of the television and to begin to analyse the myths television discourse both creates and shatters. The ongoing task of such an investigation and analysis will reveal the hidden curriculum in the portrayal and signification of food on television. Semiotics and content analysis will assist in revealing what humans pay little attention to from everyday viewing. The method of semiotical analysis will allow the television text to be read and explained. At the same time, the methodology is powerful enough to relay messages in a subtle and seductive way. Merleau-Ponty best summarizes hermeneutics' role in the method used to understand the deep meaning behind television food advertising:

> [A]ll ... efforts are concentrated upon re-achieving a direct and primitive contact with the world, and endowing that contact with a philosophical status. It is the search for a philosophy which shall be a 'rigorous science,' but it also offers an account of space, time and the world as we 'live' them. (Merleau-Ponty, reprint 1981, p. vii)

The Curriculum of Food on Television

Food is a human need. One cannot survive without food for any extended period of time. But, television's goal is not necessarily to help people survive. Television's goal is to develop consumerism. This goal has demonstrated itself well in the area of food sales. Advertising is one of the dominant means used to sell food. The term sell must be understood literally. The attitudes and values attributed to food and nutrition are distinctly different on television as opposed to what is advocated by nutritionists. Basic themes are used to promote food in advertising. These themes are dealt with in the course of the ads analysed.

Repeated viewing of commercials and programs that carry forth a message can "manipulate drives and needs" (Phelan 1977). Research has shown that advertising is capable of increasing the demands for a product or a related product (Gibson, Goldberg, Gorn, 1978). The manipulative aspect of television creates competition with the nutritional values which educators are trying to perpetuate and other, less health-centered, values (Leary 1979).

Research has revealed that the types of foods advertised on television are not the most healthy foods. In fact, some foods are in complete contradiction with their health-wise counterparts. Foods high in fats and sugars were the most prevalent in commercials (Leary 1979). Fast foods are emphasized not as "nutritious" but, rather, as a means of combatting time and alleviating the trouble of having to prepare a meal. Even snacking in between meals was strongly advocated (Leary 1979). For many people, the commercials are further complicated because only slim, "healthy," and "beautiful" people seem to be eating those foods that seem to counter slimness, health, and our culture's concept of "beauty."

Not only does television often promote poor eating habits, it also attempts to promote these habits by associating mass values to various foods. Television techniques are used to associate the images with the verbal and non-verbal messages portrayed in the ads. Flutterman (1983) points out that food commercials during soap opera programming time were essentially aimed at appealing to a woman's sense of motherhood. In promoting food in such a way, television uses the stereotypical mother to reveal the values which appear to be an inherent part of being the adequate mother.

These influences are found to be important factors in the developing eating habits of the young (Leary 1979). Rossiter and Robinson (1977) demonstrated in their study that younger children were strongly influenced by advertising messages. Rossiter and Robinson suggest that the appeal to children is that joy and happiness were associated with food items (Leary 1979).

In concluding, significant literature suggests that television can both influence and create myths. These myths are important in that they carry with them values, attitudes, and beliefs. Therefore, television can create the sense of a mass popular culture sharing the same values, beliefs, and attitudes through establishing value norms. Ultimately, television is producing consumers who are a part of the mass culture. Food is, then, another product to be sold and marketed for consumption for this mass culture.

Television as a Hermeneutical Instrument

Television is an instrument which lends itself to the act of interpretation. Viewers link their human experiences with the structured realities created and formalized by the medium. They try to understand it. The act of making meaning creates a clearcut approach for the investigation of television - hermeneutics. The term hermeneutics derives from the Greek word "hermeneutikos," meaning interpretation. The Dictionary of Philosophy and Religion has three definitions for hermeneutics:

> (1) In its classical reference the term refers to the interpretation of texts, especially Biblical, but also philosophical.
>
> (2) In philosophy of the social sciences one view is that the social sciences are more akin in method to hermeneutics than to the laboratory sciences. Spranger (q.v.), for example, viewed psychology as a "hermeneutic of the spirit."
>
> (3) In philosophy hermeneutics has joined Structuralism (q.v.) in creating a method of interpretation which centers philosophy once again in culture. (Reese, 1980, p.221)

In the study, the third definition of hermeneutics is applicable. Food advertising serves as the text for interpretation. Thus, in order to continue with the research project, an understanding of the origin and development of the hermeneutical approach must be explicated and reviewed. The following part of this chapter is devoted to examining hermeneutics and how it relates to the question of television advertising as curriculum for human living.

The Origin of Hermeneutics - Fredrich Schleiermacher

Hermeneutics had its beginnings even before the advent of Fredrich Schleiermacher, the father of "general hermeneutics." Before the nineteenth century, theologians attempted to interpret the sacred scriptures. Their philological quests to interpret and apply what they understood did not go beyond that scope. It was Kant's Critique of Pure Reason that served as a catalyst to extend the idea of hermeneutics. Both Schleiermacher and Dilthey were attempting to break away from the conventional approach to reason and ethics. Schleiermacher's break from tradition led to a "general historical-interpretive methodology." The following quotation demonstrates Schleiermacher's motivation to change hermeneutics into a dialectic approach which had a connectedness to the real, social world.

> First, [Schleiermacher] was struggling to form his own version of a post-Kantian critical, transcendental account of reason and ethics ... Second, he was engaged in studies and uses of language that required coming to a highly complex understanding of changing social contexts. ... Third, he worked as a professed Christian, of the Reformed branch but never subscribing to a strict dogmatic tradition, wishing to understand the place of religious experience within the whole of personal life and culture. (Tice and Slavens, 1983, pp. 294-295)

Schleiermacher's study of language led to two ways of interpretation. First, a grammatical approach to language unraveled the mechanics of linguistics and how this related to language as a means of social understanding. The second aspect of interpretation, hermeneutics, was psychological. The subjectivity of the author was taken into consideration when trying to understand human life. The following quotation best describes the essence of Schleiermacher's psychological and subjective dimension of hermeneutics.

> As every discourse has a two-part reference, to the whole language and to the entire thought of its creator, so all understanding of speech consists of two elements [Momenten]-- understanding the speech as it derives from the language and as it derives from the mind of the thinker. (Schleiermacher, 1978, p. 2, V. X, No.1, Autumn, Translated by Jan Wojcik and Roland Haas)

Schleiermacher believed that language as text originated from an idea. It was this idea and its related context that made ordinary discourse understandable (Autumn 1978).

Wilhelm Dilthey - Hermeneutics as a 'Cultural Science'

Dilthey's interest in Schleiermacher's philosophy and Kant's Critique of Pure Reason prompted him to establish the 'cultural sciences' - Geisteswissenschaften, otherwise known as the human sciences. Dilthey perceived human phenomena as an extension of science. In other words, Dilthey brought about the understanding that hermeneutics could be seen as both a human and a natural scientific philosophy of understanding human phenomena. The link, invariably, was determined through what he referred to as the objectification of lived-experience. For him, human lived-experience could not be empirically evaluated because of its historicity and complex nature. Empirical methods of understanding human phenomena could not supply a deep understanding of life in general; but, instead they served as descriptions.

Dilthey's view incorporated the individual with the general aspects of human phenomena. Dilthey believed that both were important for the task of understanding and interpreting. He also felt that an individual expression of lived experience should be understood, not explained.

> [H]e emphasized the singular individuality and internal consciousness and coherence of cultural subjects, but not to the exclusion of the general and common; both the individual and the general were viewed as aspects of lived experience (Erleben) and understanding (Verstehen). (p.296, Slavens and Tice)

Dilthey's task in connecting the natural with the human sciences led to an objectification of human phenomena. This objectification was related to an understanding of the inner and the outer aspects of human living. The philosophy required that the interpreters distance themselves from the expression of human experience in order to understand it. Dilthey wanted to establish a connectedness between the study of lived experience and life itself. As a result of Dilthey's work, hermeneutics was no longer simply a philological endeavour; but, rather, it was an endeavour aimed at understanding human phenomena in a way that would link it to the natural sciences.

> What Dilthey adds is untiring critical inquiry into nineteenth-century methodological traditions, important clarifications of issues, an articulated approach to cultural studies that emphasizes the more complex skills of understanding, a notion of biography as the basic historical science, and openness to psychoanalytically informed contributions.(p.297, Slavens, Tice)

Martin Heidegger - Interpretation as a Way of Being Human

Heidegger further developed the notion of hermeneutics as a human science. He created a shift from a hermeneutics based on epistemology to one based on ontological premises. He radicalized the ideas held by his forerunners, Kant, Schleiermacher, and Dilthey. Heidegger's mode of inquiry leads to the understanding of Dasein, "being-there that we are," and its relationship to Being.

> Being ... is a reflection on the irreducible givenness of human existence, Dasein, which always understands itself in terms of its existence - in terms of a possibility of itself. (Oh, 1986, p.43.)

Heidegger's radicalization of Dilthey's ideas changed the way philosophers viewed interpretation. In the nineteenth century, interpretation was hailed as the ideal method for understanding human phenomena. But, in the twentieth century, Heidegger would focus on the act of interpretation as tantamount to understanding lived experience.

> Heidegger indicates that understanding is not arrived at through interpretation, but that all conscious understanding, and the act of interpretation itself, is made possible by a pre-predictative understanding which is a structure of our Being-in-the-world. (Carson, 1984, p.51.)

7

According to Heidegger, understanding the world and life is achieved through a mode of being. This radical shift from an epistemological to an ontological hermeneutics resulted in a need for change. Methods and new ideas would have to emerge in order to study human phenomena. The reconstruction of the human sciences would be continued by Gadamer and Ricoeur.

Hans-Georg Gadamer - Tradition As Part of Understanding and Interpretation

Hans-Georg Gadamer is hailed as the father of modern hermeneutics. His interest in the problem of hermeneutics and his Heidegerrian ontological framework led Gadamer into changing the hermeneutic task (Yarbrough 1984). Gadamer expanded on the hermeneutic problem by bringing in the sense of tradition related to a text. Tradition became the source of understanding and became part of the mode of interpreting.

> A world is not the totality of objects of which the interpreter is aware. Rather, a world is a totality of relations the text does not make explicit but from which the objects of concern arise. The hermeneutic task is for the interpreter to expand the horizon of his own world so that it includes the horizon of the foreign text. (Yarbrough, 1984, p. 193, Devine, Elizabeth -editor)

Gadamer realized that to distance ourselves totally from the world around us would not connect us to the world we belong (Hess, Palmer, 1976). The mode of making meaning would lose its human nature, it would not belong to the interpreter any longer. Feyerabend, an anthropologist, shared similar ideas on this connectedness with the world. Feyerabend felt that people in a culture look at their society with a cultural frame of reference.

> Feyerabend asks how can we discover the kind of world our assumptions fabricate. His own response is that, "We cannot discover it from the inside. We need an external standard of criticism, we need a set of alternative assumptions or, as these assumptions will be quite general, constituting, as it were, an alternative world, we need a dream-world in order to discover the features of the real world we think we inhabit..."(Nichols, 1981, p. 248)

When human beings try to interpret and understand the world around them, they are prejudiced in their perceptions. According to Gadamer, the hermeneutic process calls for the human act of interpretation. In essence, hermeneutics is a philosophy centered on the human sciences and should itself incorporate the human process of understanding as being prejudiced and part of the hermeneutic circle (Hess, Palmer, 1976).

The hermeneutical task had changed from an epistemological to an ontological foundation. This radicalization of the philosophy required that a new foundation of theory be created. Gadamer's effort to shed new light on the deconstructed human sciences aided in establishing an ontological foundation to hermeneutics. In his major work Truth and Method, Gadamer links hermeneutics with the "totality of our experience of the world"(Gadamer, 1982, p.xiii- Oh, 1986, p.46). He views the methodology of hermeneutics as a human endeavour. The interpreter's prejudices, then, are not always harmful. On the contrary, prejudices guide the hermeneutical task and assist in bringing forth the truth. The interpreter is able to combine his or her own way of making meaning with those which have been revealed through the process. The two horizons of understanding slide over one another in order to bring forth the truth. Only from such an overlaying can true clarity spring forth. The interpreter's horizon of understanding would not be complete if it did not have that of the foreign text. This melding of horizons completes what is referred to as the hermeneutical circle.

Language becomes a fundamental part of the hermeneutics. The existential part of language brings forth "being" and is essential to interpretation.

The following statement reflects the philosophy underlying Gadamer's sense of language: "Being that can be understood is language" (Gadamer, 1982, p.432-Oh, 1986, p.49). For Gadamer, language is seen as a central way of disclosing the world in that it is both understanding and interpretation. The world becomes the hermeneutical text. Gadamer's and Dilthey's hermeneutics laid the foundation for the human sciences (Oh 1986).

Paul Ricoeur - A Hermeneutic Phenomenology

Paul Ricoeur elaborates and connects the previous philosophies with his own hermeneutic. Ricoeur makes use of the thoughtful insight of preceding philosophers to establish a theory of hermeneutics. His interest in cultural symbols and text became the foundation for Ricoeur's theory. He was to continue the philosophical tradition of establishing the "symbolic function of behavior"(Bourgeois, 1979).

Ricoeur's hermeneutic is far more progressive in its theoretical approach than the philosophisizing of previous human scientists. Stephen R. Yarbrough (Devine et al. 1984) suggests that Ricoeur's aim was to create a hermeneutic which fulfilled what the others did not.

> In order to rectify the inadequacies of that hermeneutics which attends to the historicized force or existential meaning of a text while ignoring its inner sense, and of structural analysis, which can explain a text but cannot interpret it, Ricoeur abandons the circularity of the former and the linearity of the latter in favor of what he called the "hermeneutic arc."(p. 477)

Ricoeur's "hermeneutic arc" linked the polarized objective and subjective sides of a text. The link between these two sides offered both distanciation and participation for the researcher. These sides served to create a dialectical hermeneutic which allowed interpreters to be in active participation with the text but, at the same time, to distance themselves from the text. The text is allowed to speak for itself so that the interpreter can come to understand it in a more complete way. Ricoeur suggests that "this distanciation allows for a two-fold reading"(Bourgeois, 1979, p. 92). Ricoeur believed that:

> [s]tyle conveys the author's presence, although not in terms of his or her intention, but rather as what Wayne Booth has called the "implied author."... If we are to appropriate the meaning of a text, our reading must take these factors into account. Such an undertaking will mean that the way to understanding is through explanation, although at the same time ... explanation must be said to begin with and presuppose some understanding. (Pellauer, 1979, p. 106)

Ultimately, Ricoeur's aim is to bring Gadamer's notion of horizon into his own hermeneutic. The horizon of 'being' is projected onto the horizon of the "word." In other words, "[t]he reader is rather enlarged in his capacity of self-projection by receiving a new mode of being from the text itself " (Yarbrough, 1984, p.477).

In concluding, Ricoeur's theorizing of the text serves to change hermeneutic's task by allowing interpretation to act as a way of self-understanding. Ricoeur's conception of interpretation was different from Gadamer's in that it offered a more ontological approach to the text and oneself. The task of interpretation became a sliding of meanings over one another. Words and their various connotations were allowed to change according to the interpreter's choice of connotations. Ricoeur's hermeneutics and his conception of the text's role in interpretation is best summed up by David Pellauer (1979, p.112).

> [The text] [a]s an analytical device... serves three purposes in that (1) it helps him to move beyond a concern for particular symbols to concern for extended works of discourse which may themselves be symbolic of something beyond the world of ordinary, everyday, taken-for-granted reality; (2) it allows him to integrate results garnered from linguistics, structuralism, and the philosophy of language into a unifying framework... and (3) ...

From Ricoeur's work there is a marked shift from a hermeneutic based on text as material for analysis to one which accepts the text as "an analytical device." The foreign text is allowed to become part of the interpreter's life. Ricoeur's preoccupation in developing a theoretical approach to hermeneutics does not exclude the semiotical approach to text. According to Ricoeur semiotics and structuralism serve to explain, but not interpret. It is semiotics which will assist the interpreter in explaining the text for interpretation and understanding to occur.

Ricoeur's study of semiotics leads him to believe that words belonging to text have a multiplicity of meanings, in other words a "polysemy." This multiplicity of meanings in words demands that hermeneutics be applied. Humans make meaning of words through their own experiences and according to the context in which they are being used (Freeman 1985). Propaganda of a belief system allows for the manipulation of the public's decision-making abilities. The multiple meanings of words are used to maintain a belief system by establishing myths and at the same time negating others.

An example of this use of propaganda is distinct in a Resdan commercial where the claim is made that the product is only "Sold In Canada." The interesting point here is not so much that it makes an appeal to nationalism but instead the message is used to cover the fact that the product is not allowed for sale in the United States. The F.D.A. (Food and Drug Administration) would not clear the product for on the counter sales and therefore it was banned from production in the American market. The statement of exclusive sales in Canada are a form of propaganda which makes the appeal to Canadians that the product is theirs alone. The truth behind the message is unstated and proves to establish a belief in the product's specialness and uniqueness above the other brands.

The implications and connections of meaning are created by the audience who understands that the product can cure the condition it is used to control. This method of achieving the end - getting the consumer to purchase this product is a formidable use of propagandizing.

Along with Roland Barthes' view of structuralism in language, Ricoeur was able to bring about his hermeneutic. Freeman (1985, p.303) illustrates how Ricoeur links semiotics to hermeneutics:

> The most basic idea here, and it is one to which we will be returning in a variety of forms, is that of 'polysemy', the multiplicity of meanings that always calls for a hermeneutics. In arbitrating between structure and function, the virtual and the actual, it is the word which upon its utterance in the context of discourse, provides the invitation to interpret.

Semiotics

Roland Barthes - Semiotics as a Way of Explaining

Semiotics is defined in *The Dictionary of Philosophy and Religion* as having derived "[f]rom the Greek *semeiotikos*, (from *semeion* meaning "mark" or "sign") signifying "theory of signs." Roland Barthes adds to the simple definition by stating that semiotics is "a science which studies the way signs behave in social life" (Devine et al. 1984, p.34-35). His interest in human communication led Barthes to complete what the noted Structuralist, Ferdinand de Saussure had begun.

Roland Barthes examined signs and symbols in society. He attempted to evaluate how these signs and symbols related to the function of language itself. Fiske and Hartley (1984, p.40) suggest that, according to Barthes, there are different "orders of signification." In other words, when a text is analysed, the signs within the text have many meanings. Each meaning is categorized into a different order of signification. Fiske and Hartley (1984, p. 41) outline the different orders in this quotation:

> In [the first] order the sign is self-contained, the photograph means the individual car. In the second order of signification this simple motivated meaning meets a whole range of cultural meanings that derive not from the sign itself, but from the way the society uses and values both the signifier and the signified. ... The range of cultural meanings that are generated in this second order cohere in the third order of signification into a comprehensive, cultural picture of the world, a coherent and organized view of the reality with which we are faced.

In the second order of signification, Barthes extrapolates his theory of codes as signs in our society. He brings into vogue the notion that, at this second level, the cultural relationship between communication and society operates in two ways. These ways can be described as the myth-making and connotative aspects of communication (Fiske and Hartley, 1984). The myth-making aspect of meanings is described by Fiske and Hartley (1984, pp.41-42):

> When a sign carries cultural meanings rather than merely representational ones, it has moved into the second order of signification. In this movement the sign changes its role; the sign of the particular soldier becomes the signifier of the cultural values that he embodies in this news-film. The "cultural-meaning" of the soldier is what Barthes calls a myth.

Barthes' myth does not conceal itself, instead "its function is to distort, not to make disappear" (Barthes, 1982, p.121). According to Barthes, myth "is a value"

(1982, p. 123) and has two sides to it. At the same time that it makes its meaning known, myth also serves to take away meaning. Barthes (1982, pp. 123-124) gives an analogy of how myth operates:

> ... in a car [when] I look at the scenery, ... I can at will focus on the scenery or on the window-pane. At one moment I grasp the presence of the glass and the distance of the landscape; at another, on the contrary, the transparence of the glass and the depth of the landscape; but the result of this alternation is constant: the glass is at once present and empty to me, and the landscape unreal and full.

On the other hand, connotation is more orientated toward the "values, emotions and attitudes," we as a society accord them. Fiske and Hartley (1984, p. 44) describe in their own example Barthes' conception of connotation:

> A general's uniform denotes his rank (first-order sign), but connotes the respect we accord to it (second-order sign).

Apart from Barthes' notion of the order of signification, he made it obvious that the subjectivity of the reader is equally important. Readers must bring themselves to the text in order to reveal myth's role and function in a culture.

In concluding, Barthes' contribution to the study of communication helps the researcher explain and critically analyse the text for interpretation to take place. The interpreter's task becomes one of unraveling the complexity of communication and linking it to self-understanding. This self-understanding evolves from Ricoeur's idea of a hermeneutic.

Chapter III

Methodology

This chapter discusses the method in both the approach to the study and the analysis of the information. The process was a tedious and comprehensive one as it led to the data question - What is the curriculum of food advertising? This process required reading research on television programming in order to understand the various types of issues addressed by others in the field.

The study began to take focus when food advertising became the compelling concern. In the course of this chapter, an explanation of the way in which the data collection took place will be examined. All the practical aspects of the collection are described along with the factors used to determine the delimitations of the data to be analysed.

Next, the collected data required organization. A method of categorization and a preliminary analysis of the information led to themes. The data's thematization was determined by the identification of key concepts.

Now, the concern was to decide upon a way of describing the data for an interpretive study. The actual description invoked a need for semiotical analysis prior to its interpretation. A discussion on the techniques used to make the study a rigorous one are identified and explained in the following pages. These methods lead to a conclusive study to determine the curriculum of television food.

Gathering the Data

Once the thesis question - What is the curriculum of television food advertising? was arrived at, data-gathering began. Videotapes were used to collect the data (television commercials) from one television station (C.T.V., Edmonton affiliate). At first, I had decided to tape one week's worth of television. I soon discovered that there were more references in ads than I had at first envisioned. I decided that two days' worth of programming was sufficient information to answer the pertinent questions. I decided to tape one entire week day and one entire weekend day. These were Sunday, April 20th and Monday, April 21st, 1986.

Food became the central focus of attention because of its importance to human survival. References to food in all the programming were documented in a log book. These references were kept for thematization. It initially was almost apparent that the programming most heavily laden with food were advertisements.

A quick decision was made to solely analyse food advertisements for two reasons. First, the ads were the most prominent part of the data collected. Second, they were the most interesting because they offered information which could be semiotically described. In addition, the ads were systematically repeated throughout the data at approximately the same programming time slots.

My overview of the data spurred further questions about food's link to lifestyle and led the research study into another more specific area of concentration. Answers to a myriad of questions dealing with food advertising as curriculum allowed the data to reveal recurrent themes. The themes were drawn from the dialogue which contained key words. Out of the ninety-six different food advertisements taped over two days, twenty themes appeared in the ads' dialogue. For example, new, old, and convenience were three of the themes that emerged. The twenty themes are as follows:

1. New
2. Celebration
3. Sensation
4. Paradise
5. Convenience
6. Descriptive
7. Good
8. Tradition
9. Rich
10. Calories
11. True
12. Offer
13. Universal
14. Fun
15. Standards
16. Taste
17. Cold
18. Knowledge
19. Beauty
20. Clean

The twenty themes were broken down into sub-categories. Each sub-category was chosen because it had its own connotative meaning. Examples of sub-categories were satisfaction, now, and time under the theme convenience. These themes and sub-categories then became the system used to organize the study of ads.

Each advertisement was analysed, using the system developed, to reveal its themes. It was found that more than one theme was contained in each ad. The largest number of themes found in any ad was eight. This ad was one for Old Vienna Lite Beer; the themes were new, taste, calories, true, tradition, convenience, rich, and standards.

From my review of all the themes, two "jumped out" as specifically of most relevance to the study of our society. These two themes were new and old. Essentially, it occurred to me that these themes were implicity intertwined with the capitalistic ideal to consume the new and cast away the old on a constant basis. It became more and more obvious, as I watched the ads, that consumers were encouraged to constantly "retool" their desires and consumption.

The decision to look at the old and new themes gave the study more focus. This focus strengthened the premise that the advertiser's agenda is to promote mass consumption. It was the ensuing analysis which would determine the validity of such a premise and, at the same time, reveal information to us about ourselves.

Looking at the Data

As I transcribed the data, the transcription began to reveal visual and verbal information beyond a one-time viewing. Both a technical and a semiotical perspective were used to allow the data to speak for itself. In order for the data to reveal its underlying meanings and purposes, the advertisements' structure of information had to be analysed.

Primarily, advertisements transferred meanings to products within the confines of television techniques. These television techniques are used effectively by the product's promoters. It is the promoter's purpose to imbue a product with a particular image often having certain qualities not even remotely inherent to the product itself. The promoter's exhortation of certain societal ideals and values were inextricably linked with a food brand.

These values were revealed in the associations made between objects and their connotative meanings. A close look at the data began to change my own perceptions of the product itself. I began to question why I made certain purchases and not others. It was important to me to know what kind of belief system "helped" me to make certain decisions in selecting products. Even though I was becoming more familiar with the meaning and structure of particular ads, my own values often remained hidden to me. The immediate answers were not apparent; therefore, a method was required to breakthrough the familiar ads.

Semiotics

The Way to Data Interpretation

The study required a philosophically-based method of describing the data. Semiotics' ability to breakthrough the familiar, taken-for-granted ads made the data easier to structure and analyse. It was the structure of meaning which led to an interpretation of the data's significance to society. Essentially, the data would answer the curriculum questions asked at the study's outset.

The data's analysis began with a breakdown of all the objects revealed within a visual. Connections of meaning were determined through colour associations and structural meanings. The structures created by the relationship of objects and dialogue gave each visual unit significance. I began to study by assuming that the techniques used to create the visuals were carefully selected by the ads' producers because of their significant role in transferring meaning from object to object. The more I watched particular ads unfold, the more I understood the accuracy of my assumption.

The analysis and description of particular items would help to establish the selected ad's hermeneutical significance. The list of items I chose to describe each ad is as follows:

1. Colours Used in the Ad
2. Types of Camera Shots
3. Camera Movement
4. Switching Techniques
5. Graphics on Ads

Once the ads were described visually, the verbal part of the ad was transcribed in order to connect the two parts - the verbal and the visual. A complete picture of the ad's significance could be ascertained from both a verbal and visual description. In fact, each ad contained three parts: the verbal, the visual, and the verbal with the visual.

A comprehensive analysis of each ad became a cumbersome endeavour. The ads were so rich that the possibility of a huge undertaking had to be made more manageable. Therefore, I decided to choose depth over breadth. I narrowed down my focus to a few ads. In addition, I decided that the selection of a few ads would make the study's scope more specific. To manage the data so that the answers to my questions could emerge, I decided to delimit the number of ads.

This delimitation was done by reviewing the ads and considering the following criteria:

1. The ad had to have the highest number of recurrent themes out of the twenty.
2. The ad had to involve the themes of both "the new" and "the old" which seemed to point to the underlying purpose of advertisements.

These two criteria helped to narrow the analysis of ads to two. One ad promoted an alcoholic beverage, beer; the other ad sold coffee. These ads were used to assist in answering the questions and also in revealing the association between products and lifestyle.

Hermeneutics

The Interpretation of the Data

To create connections between lifestyle and products, each ad had to have a significant meaning for its viewers. Hermeneutics became the means of understanding the different elements which create these meanings. A hermeneutic perspective helped to interpret the subtle and distorted realities created by advertisements.

Hermeneutics goes beyond the ad's description and dialogue to reveal the two-sided meanings and connotations of "mere" words. The words have different meanings because of the cultural context in which they exist. Thev connote different meanings according to the relative context and also according to the tone of voice used to utter them.

An example of the two-sided meaning of words is represented by the word, "success." In a cultural context "success" may mean more than one thing, it lies in a spectrum of definitions. If success is described in financial terms, the pursuit of a high-paying job is of the utmost importance. On the other hand, if success is described in intangible terms such as for example being a "good mother," the meaning changes. To be successful as a mother may mean changing priorities whereby the shift is away from personal pursuits to one which requires self-sacrifice for one's family. This change may mean a giving up of financial success as it was described at the beginning of this paragraph. The word "success" may mean different things for each individual dependent upon the context it is presented in.

Again, as I studied the ads, it became obvious that words contained more power than they were typically given credit for. The words of an ad create symbols by transferring meanings from one object to another merely by the suggestive use of techniques like camera shots. Hermeneutics helps to interpret and reveal the distorted messages and the myths which these messages create and promote.

The messages in ads are social messages. They tell us about ourselves; and, they reveal the logic and myths maintained by our society. Ads are more than a propaganda device selling products. Ultimately, ads sell lifestyle. They exhort established values and attitudes already existent within the society. If an ad cannot hit a regenerative chord, it simply will not work. Sometimes ads create their own trends and values; however, these trends and values must remain within certain societal constraints. Therefore, hermeneutics served to reveal both the ad and its society.

Chapter IV

THE APPROACH TO THE DATA

This chapter introduces the approach to the data analysis. The data's collection and thematization are described along with the role of advertising. The various television techniques used in ads to effect associations between lifestyle and the product, food, will be analysed. Television techniques are the tool advertisers use to promote their products. In particular, colour becomes the central focus of attention in demonstrating the various ways in which products are given qualities and special attributes which have audience appeal. Various other techniques used to form these associations will be discussed during the course of this chapter.

Data Collection

The initial motivation to approach the data using a hermeneutical mode of inquiry was determined by the very nature of television as an instrument of mass communication. Television allows viewers to interpret what is viewed from their own historical and experiential knowledge. The medium creates what can be called the minimalist view of what it portrays. In other words, interpretation becomes an individual's prerogative.

Marshall McLuhan describes it as the medium's "low definition" quality.

Television's audience appeal stems from its ability to leave interpretation open to the viewer's discretion. The viewer voluntarily has the option to view or not to view. As a result, the question is raised: Where does television gain its power to transform our experiences and interpretive frameworks? This question, as it is presented, becomes the problematic and therefore the initial step toward an understanding of television advertising and its ideologies. The way in which this question can be answered lies in what Roland Barthes claims as "a mode of distanciating ourselves from what is the familiar and the taken for granted." In other words, the task is to attempt to demythologize television by probing what the various symbols, signs, and images signify.

To begin to look at myth in television there had to be a problem which would ideally answer why television is telically inclined to bear cultural myth. Rasmussen's (1971) notion of a hermeneutical circle would function to explicate the myths existent in television. Rasmussen describes the circle:

> It begins with a problematic, it incorporates an analysis, and finally it returns to that problematic by attempting to construct a solution to it. (Rasmussen, 1971, p.5)

In this way a link can be created between the medium and its myths. In demythologizing television, culture and society will speak for themselves in an objectified manner. This discussion about television can reveal the beliefs, attitudes, and values of what Johnson (1981) refers to as a "mass" society. This society is aptly described by Johnson as "standardized" and has capitalistic, consumer-oriented ideals.

As I began to study television advertisements, the problematic, television's mode of revealing culture, began to take shape. At this stage, scope and focus were important in determining the particular data to be analysed. Great discretion was taken in choosing food on television as the subject matter for this study.

In a large part, the time element determined the amount of data collected. Initially, one week's viewing was seen as the basis for investigation. But, after two days of videotaping, I found that the material displayed was quite consistently placed at various times of the day with correlations of similar brand items. At this point, after having collected ninety-six advertisements which contained food, I decided that two day's viewing seemed equally representative of a week's viewing of data. One weekend day and a weekday were collected as data. Even though I knew there was a large number of advertisements, I was surprised at how many commercials there actually were.

As I studied the data, consistent themes began to emerge in the ads' language. Twenty varied themes emerged. The remaining problem was to narrow down these themes into specific categories. Two criteria were used in selecting food advertisements on television as the material for analysis.

The first criteria used in the process of data thematization was the pervasive quality of television advertisements. In other words, how frequent were advertisements broadcast? Advertisements are common to all programs provided on this particular television network (C.F.R.N.). Time slots in programming are sold and bought by various organizations and corporations willing to spend money to promote their products. To the television network and local station, commercials are seen as commodities which control the financial feasibility of a network. They play an important part in promoting programming. Primarily, advertisements are found in every form of television broadcast. Advertisements constantly interrupt the flow of televised events and serve to further fragment the experiences resolved from a distorted view of reality.

The preliminary overview of the data revealed that the food advertisements provided most of the meaningful information. The advertisements, known as commercials, provided data which could be reliably and validly cross-referenced. Since this study was a hermeneutic study, the data analysis was a catalyst for the completion of the hermeneutical circle. I began to watch further questions emerge from my initial questions.

As the study progressed and the data studied, apparent themes continued to emerge. The most prominent ones appeared in the use of words both in the oral and written form. These themes reflected Fiske and Hartley's "contradictory logic" in that their meanings were in opposite contradiction to each other. The two main themes were "old" and "new."

In the advertisements, "old" and "new" were represented as equally important considerations in a product. Old is seen as classic, in the sense of meaning antique. The message is that a particular product originates from a highly respected tradition. Whereas, on the other hand, new is seen as untouched, in the sense of meaning original to the one who encounters the product for the first time. Newness as a value is important to a society which is constantly consuming. Fred Inglis (1972) suggests that consumerism is a noted fact of our times.

> High production necessarily requires a high rate of consumption and this in turn requires a high rate of consumption and this in turn requires a high rate of expandibility and a rapid rate of change. (Inglis, 1972, p. 7)

These two themes of "new" and "old" are prevalent in most of the commercials which were investigated. The techniques used by television producers effectively promoted lifestyle messages aimed at specific audiences. Marketing theory, guided by consumer research, was used to evaluate consumer values and desires so that a need for the product is created. The data clarified the advertiser's appeal to consumers to buy what the advertisers have to sell.

Associations between lifestyle and product are made to appear as synonymous. As a consumer and researcher it was difficult to begin to look at a product as being devoid of its cultural and lifestyle attachments. Products began to take on the values, attitudes, and beliefs created by the mass media, television. Breaking through these associations was tantamount to the success of the research's findings. Roland Barthes' conception of myth assisted in detaching the emotional and psychological associations with these products and helped to look at how they are created through both language and image.

Television advertising, food in particular, began to take on new significance as the research endeavour began to take shape. Food no longer was the central focus of the advertisement. Now, lifestyle and ideology were to be critically analysed as the main aspects of analysis. The themes of "new" and "old" fit well in the context of a "capitalistic society." A new set of questions arose from the study. How can two contradictory and bipolar themes coexist in the ads and yet signify the same message? How does the transfer from one theme occur in retrospect to the other? In essence, a revelation of the contradictory nature of television may give some insights into the actual contradictory aspects of life itself.

Judith Williamson (p. 71, 1978) aptly describes how hermeneutics aids the researcher in "deciphering" the ads:

> By this (deciphering,) I simply mean interpreting, but interpreting in the sense of deciphering a code, or translating from one language to another: it is an interpretation along given channels, which lead away from the interpreted object, to a 'meaning' behind or beyond it - or even 'inside' it.

Interpretation would be kept within the "life-worlds" we live in and, thus, reveal our own selves.

On the other hand, semiotics serves to explain and demythologize the data. Semiotics seeks out the underlying significance of what appears to be superficial and lacking any power of persuasion. Television's symbolic system is revealed through the analysis of the data and placed into Roland Barthes' "orders of signification." These three orders are significant in the analysis of the data in that they reveal the distortions created by the advertising industry. Fiske and Hartley (pp. 40-41, 1978) describe the three orders as follows:

> The first order of signification is [when] ... the sign is self-contained, the photograph means the individual car. In the second order of signification this simple motivated meaning meets a whole range of cultural meanings that derive not from the sign itself, but from the way the society uses and values both the signifier and the signified. In our society a car (or a sign for a car) frequently signifies virility or freedom. The range of cultural meanings that are generated in this second order cohere in the third order of signification into a comprehensive, cultural picture of the world, a coherent and organized view of the reality with which we are faced. It is in this third order that a car can form part of the imagery of an industrialist, materialist and rootless society.

Roland Barthes' semiotical structure reveals the symbols used to manipulate products and produce "meanings." The ways in which the data reveal themselves will be structured by looking initially at the visual images and at how techniques such as the use of color and camera cuts create the semblance of continuity between products and lifestyle. In the latter part of the analysis, language and its hermeneutic connection create meaning for the viewer. The analysis will aid in "deciphering" the ideologies and myths existent within the advertisements and society. These elements are utilized to sell products as well as lifestyle.

Advertisements: Product and Lifestyle
How Are They Linked?

Advertisements are powerful persuaders; they sell lifestyle along with products. Advertisements work best when they create a need within humans. For humans, creating a need means that we come to see products as being interchangeable with our beliefs, our personal attitudes, and with our societal values. Ads are part of a consumer culture which is grounded in the idea that consumption is a part of its nature. In a very real way, our ads define who and what we think we are in North American society. Our ads define us to ourselves.

Michael Schudson (p. 5, 1984) exemplifies the role of ads in the following quotation:

> The ads say, typically, "buy me and you will overcome the anxieties I have just reminded you about" or "buy me and you will enjoy life", or "buy me and be recognized as a successful person" or "buy me and everything will be easier for you" or "come spend a few dollars and share in the society of freedom, choice, novelty, and abundance."

The advertisement, according to Schudson (1984) and Williamson (1978), is a form for reality. Even though an advertisement appears to mock reality, it is surreal and presents a distorted view of the world. The ad makers are giving the commercial "properties [that] mean something to us" (Williamson, p. 12, 1978). Ultimately, ads are "selling us ourselves." They affect us in many ways and we identify ourselves through the advertisement's creation of an image or lifestyle.

Judith Williamson, in her book Decoding Advertisements (1978), reveals the three steps that apply in creating meaning in an advertisement:

> [the] 'meaning of the signifier' involves a correlation of two things: the significance of one ... is transferred to the other... the two things are linked ... by their place in a picture, by its formal structure. In the second place this transference of significance does not exist as completed in the ad, but requires us to make the connection;... this meaning does not exist until we complete the transference ourselves. In the third place, the transference is based on the fact that the first object ...has a significance to be transferred...

In other words, the advertisement creates meaning by relating and transferring the meaning and the significance of the items within the context of the ad. The advertisement utilizes various methods and techniques to create associations of meaning within a pictorial and linguistic sense. Associations are created when objects and words are made to share one meaning interchangeably without any apparent explanation. Viewers are left to make meaning from the relationships created between objects and other objects or dialogue.

An example of this form of play on the multiplicity of meanings is revealed in the "Head and Shoulders" commercial which implies that the product's users can become dandruff-less. The product's promoters were disallowed by the F.D.A. to make claims about the product's curative powers. Promoters overcame the obstacle by using the multiple meanings of words and relationships of objects to create a "preferred meaning" in their ads. The advertisers relied on the consumer to make a connection of meaning. The consumer was led to interpret that the product had curative powers. The ad's dialogue is coupled with a visual scene of two people dancing and talking about the open purse containing a bottle of "Head and Shoulders. The exchange of words is as follows:

> Person #1 -"I thought you didn't have dandruff." Person #2 - "I don't."

One of the most successful means of creating associations and the transference of meaning is through the effective use of colour. With the advent of colour television and photography, ad makers were able to use colour to promote their products in an overt way. Viewers are generally not aware of the full meaning of unmanifested and apparently harmless portrayals of humans interacting with the various advertised products. According to Marshall McLuhan, however, ads are not to be taken lightly. Their frivolousness and superficial qualities can exert more power than a message which is manifested and blatant about its role in human happenings. McLuhan (p. 7, 1970) describes how ads operate in making meaning for humankind:

> Like cave paintings, ads are not intended to be looked at or seen, but rather to exert influence at a distance, as though by ESP. Like cave paintings, they are not means of private but of corporate expression. They are vortices of collective power, masks of energy invented by new tribal man.

The Role of Colour in Advertising

In data analysis, Judith Williamson's six colour categories serve as a means of "decoding the advertisements." The use of colour is a powerful way of transferring meaning between a product and the images portrayed around it. An explanation of Williamson's six categories follows:

1. Colour tells a story. Here, colour is used to connect a variety of objects in the ad in order to achieve the intended outcome of a story. Williamson (p. 21, 1978) describes how a "colour axis" creates connections between objects and their relative significance to one another. This colour technique is used in the following ad (for Puerto Rican Rums) depicting a couple seated on a bench in front of a field.

> [T]he colour 'axis' is the triangle of orange-gold, formed by the two glasses of screwdrivers and the sun behind the trees. This connection ...suggests a warm, natural, pure, light quality in the drink, ... linked to the sunlight. This gold colour is echoed in the golden corn which surrounds the couple, also suggesting something natural, ripe, mellow. The other colour connection ... is the white of the couple's clothes and of their bag [that] functions ... to tell a story, bridging time past and future. The white bag ...of golden corn [links] 'harvesting' [to] a piece of past consumption ...similar [to] the ...undrunk golden screwdrivers being placed inside, consumed by, the white couple. [T]he ... golden sun is just about to set, to 'go down'... [implying] the drinks will... end up inside the white people.

2. The oral connection with colour. Here, colour is used to say something about the product. Slogans such as "Blue is Beautiful" attribute qualities to the product. An example of the oral connection of colour is used in a butter commercial. The yellow colour of the advertised object, butter, is connected to corn by the dialogue, "Just butter it, they call me mellow yellow." The associations created by the advertiser are there to arouse a viewer's emotions and encourage the consumer to consume the product. The ad demands that viewers use butter on their corn in order to achieve a mellow feeling.

3. Connecting an object with an object. Here, objects which are different in many ways are made to share the same qualities or value inherently attributed to one. The viewer is given the opportunity to make the connection with the use of colour by transferring the meaning of one object with the product having the same colours in it. Williamson (p. 22, 1978) describes an ad using this technique:

> [T]he colours of the cigarette packet are exactly those of the cup of coffee- white and maroon; and there is ... a hint of gold on the rim of the packet's lid, matching the rim of the cup and saucer. The assumption here is that because the containers are the same (in terms of colour) the products have the same qualities: here, primarily mildness, though also a slight suggestion of richness. The cup of coffee acts as an 'objective correlative'... for the quality invoked.

Many ads use this technique successfully, in that ad-makers are capable of endowing their products with attributes in a quick and convenient manner.

4. Connecting an object and a world. Here, the use of colour connects the world created by the camera with that of the product in order to appeal to the people which identify with that world. An example of this is given by Williamson (p. 22, 1978):

> Here, the colours- black and white, with a touch of silver- and also the shapes- rectangular, streamlined- connect the cigarette packet to what the ad itself describes as a whole 'world': 'the world of Lambert and Butler'. The visual link between the packet and the world is ... apparent: literally everything in the room is black and white and geometrical. ... The people are the contents of the room just as the cigarettes of the packet.

5. Connecting the object and a person. Here, colour is used to connect the qualities attributed to a well-known person or a stereotyped role of an ideal

character (for example - the perfect mother) with a product. This technique is used to sell a product from the testimonial of a well-known person or figure-head with the qualities the advertiser wants to transfer to the product.

6. The retinted world of the advertisement. Here, the "two-dimensionality of advertising" is created by the use of two colours. The product and everything around it are connected by colour. The viewer is made aware of the fact that the world they see before them belongs strictly in the world of advertising. Judith Williamson (p. 23, 1978) best describes the retinted world of the advertisement as:

> ... the wide use and significance of colour correlations: the product and the world and the woman (the consumer) are all reduced to just two colours (gold and brown)- a typical manipulation or restatement of the world to link it to the two-dimensionality of advertising. This shows clearly what has been seen in all these ads: a selecting of certain elements, things or people from the ordinary world, and then rearranging and altering them in terms of a product's myth to create a new world, the world of the advertisement.

Decoding Advertisements, by Judith Williamson (1978), gives many more examples of the six categories found in magazine advertising. Even though the two media are different in that magazines are static whereas television is dynamic in its advertising role, they both share similar attributes. The categories listed above apply to both.

Television Techniques: How They Create Messages

Television not only uses colour to create messages; it also relies on other techniques attributable to the technology. These techniques by and large, are creatively executed appeals to the audiences' desire to feel good. These techniques have been critically noted by a number of both educational and consumer researchers. For example, a videotape production titled The Thirty Second Seduction, presented by Consumer Report, states that advertisements are "creative and are made to arouse [the viewer's] imagination."

The ways ad makers capture the viewer's attention include, among other things, technological advances in the field of television. Consumer Report suggests that producers use three methods to connect products to lifestyle. The three are as follows:

1. Camera Technique;
2. Visual Effects;
3. Music and Audio Effects

The techniques work in conjunction with each other to create images that signify particular messages to viewers.

Camera Technique

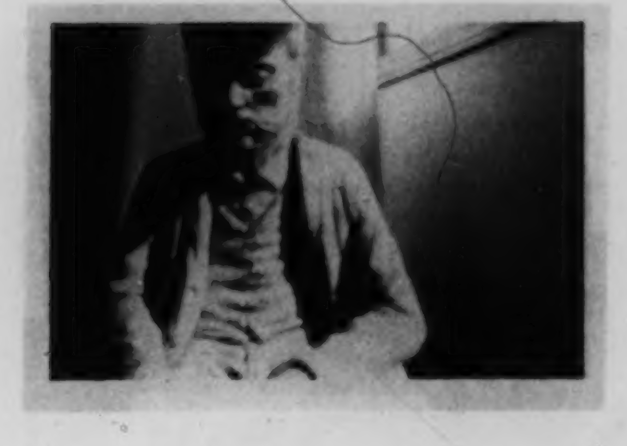
Successful camera techniques allow viewers to become part of the ad. The camera metaphorically becomes an extension of our human eyes; it mimics and operates very much like its human counterpart. As an extension of our own eyes it controls what we see. The types of camera shots taken can effectively manipulate the context and how context is structured around a product. Various types of shots exist. Zettl (p. 112, 1984) describes and lists the shots:

> The field of view of the camera is basically organized into five steps: (1) extreme long shot (XLS or ELS, (2) long shot (LS), (3) medium shot (MS), (4) close-up ~~(CU)~~, and (5) extreme close-up (XCU or ECU). ... Six other usual shot designations are (1) bust shot, (2) knee shot, (3) two-shot, with two people or objects in the frame, (4) three-shot, which frames three, (5) over-the-shoulder shot (O-S), and (6) cross-shot (XS). (See Pictures P.1 - P.7)

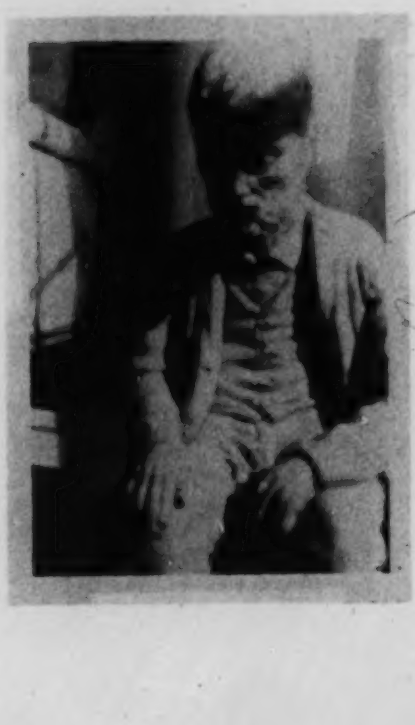
These shots provide different perspectives which determine and carry particular messages. For example, a close-up shot allows the viewer a glimpse into the personal space of the actor in the scene. In real life situations, a person would never allow another to be in close proximity unless

Camera Shots

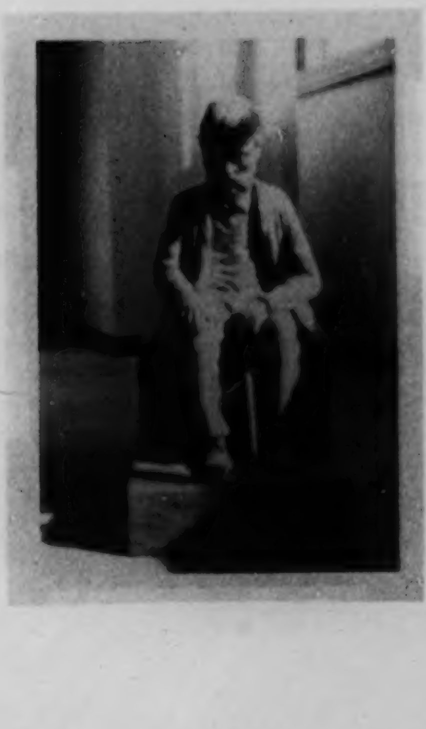
P.1 CLOSE-UP SHOT



P.2 MEDIUM SHOT



P.3 LONG SHOT



P.4 EXTREME LONG SHOT

P.5 THREE-SHOT

P.6 TWO-SHOT

P.7 OVER THE SHOULDER SHOT

they shared an intimate relationship. The close-up provides an intimate personal glimpse into a complete stranger's space and allows the viewer to emotionally and psychologically identify with the actor. In such an intimate space, the actor's facial expressions can consistently produce similar feelings within the viewer. Zettl (p. 367, 1984) describes how effective close-ups are:

> To show a group of people sitting on the ocean beach, you do not need to set up a rear-screen projection of the ocean; a good sound effect of the surf over the close-up of people basking in the sun will do the same job more easily. ...On television, reaction is often more effective than action. For example, you can suggest an atomic explosion by showing a close-up of an actor's face combined with the familiar sound of such an explosion.

The suggestive power of these camera techniques can elicit the required emotion or reaction that the television producer wants the viewer to experience. Herein lies the danger. Creative advertisements can play on a viewer's emotions, perceptions, and imaginations without the viewer ever realizing it. The camera techniques demonstrate how the camera manipulates viewers and provides messages.

The over-the-shoulder camera shot is effective in that it perceptually invites the viewer to participate in the television scene. The viewer becomes a participant similar to the actor's role. As a participant in an advertisement, the viewer is given the illusion that television space is extended into living space, therefore giving an advertisement new significance. The viewer's world is no longer divided from the ad maker's world.

Another effective camera shot is the long-shot. The long-shot establishes the scene and shows viewers the drama's location and time. In addition to situating the drama, the long-shot introduces the viewer to the actors.

The other techniques Zettl describes are variants of the basic camera shots. Each camera shot effectively creates a different perceptual framework from which the viewer "reads" information. These technological capabilities of the camera create meanings and messages for their audiences. The scenes play themselves out so often that the meanings become redundant and familiar to viewers. Viewers come to "understand" the ads without ever really coming to "understand" the ads. As a result, the familiar signs within these advertisements become taken-for-granted reality. They neither demand nor elicit critical questioning from their viewers. The audience accepts advertisements as harmless art in motion and come to take-for-granted the advertisement's renditions of human happenings. Soon the separation between what the ad means and what we mean disappears. The ad has sold us more than the product, it has sold us the reality.

Visual Effects

On the other hand, a large number and variety of visual effects can constructively establish visual connections between scenes and add the elements of surprise and variety. Visual effects add variety. They also spur the imagination by bombarding the viewer perceptually with scenes never before envisioned. Essentially, visual effects are used to capture and maintain the viewer's attention. The effects range from switching and editing techniques to animation.

Switching, otherwise referred to as instantaneous editing in television terms, is defined by Zettl (p. 606, 1984) as "[a] change from one video source to another during a show, or show segment, with the aid of a switcher." The switcher is a piece of equipment which allows the producer to use more than one camera as a video source. It allows the producer to switch from one scene to another instantaneously or gradually. There are four distinct ways that switching can occur. These include the cut or take, the dissolve, the super, and the fade. Invariably, connections between a product and its surroundings are made through an implied channel created by the switching techniques.

The most common switching technique is called a cut or a take. The producer asks for an "instantaneous change from one image to another" (Zettl, p. 350, 1984). The alternating scenes created by the cut effectively structure a connection from the significance of one scene and transfer the meaning to the other. For example, in a commercial if a cut were to be exacted between the photograph of a famous person (for example Wayne Gretzky) to a scene of the product (for example a box of cereal) in a close-up, what the person represents is transferred to the product.

Judith Williamson (p. 25, 1984) elaborates on how the transference of meaning occurs in the following example:

> Chanel No. 5 only has the 'meaning' or image that it shares with Catherine Deneuve by having become associated with Catherine Deneuve through this very advertisement. ... The ad is using another already existing mythological language or sign system, and appropriating a relationship that exists in that system between signifier (Catherine Deneuve) and signified (glamour, beauty) to speak of its product in terms of the same relationship; so that the perfume can be substituted for Catherine Deneuve's face and can also be made to signify glamour and beauty.

The other two forms of switching connect and structure meaning in the same way as the cut. In opposition to the abrupt and instantaneous cut, the dissolve is a gradual fading out of one scene to another. The super is a superimposition of one scene overtop another simultaneously. Often producers use supers to place written material on top of an action scene. In advertisements, important words or slogans are often written onto the ad as it is being said over the air. Zettl (p. 368, 1984) describes other ways in which supers are used.

> More often, supers are used for creating the effects of inner events - thoughts, dreams, or processes of imagination. ... Sometimes, we use supers to make an event more complex. For example, you may want to super a close-up over a long-shot of the same dancer. If the effect is done properly, we are given a new insight into the dance. You are no longer photographing a dance, but helping to create it.

These different types of switching aid the advertisement producer in playing on the viewer's emotions and creating effects that the advertiser desires. Williamson (p.13, 1978) sums up what producers want viewers to feel.

> Advertisements are selling us something else besides consumer goods: in providing us with a structure in which we, and those goods, are interchangeable, they are selling us ourselves.

The second form of visual effects commonly used by advertisers is animation. Animation creates fantasy worlds in which anything imaginable can occur. Ad makers know that children, especially, are attracted to animated figures; therefore, they use animation to structure meanings and connect the context of the ad with the product. Lively animated figures associate and transfer fun times with the acquisition or consumption of the product within the ad.

Many other visual effects can be used in producing advertisements. Camera angle and special lenses can be used to distort the viewer's perspective of the scene. With these various techniques other meanings can be attributed to a particular production and its product. Other visual effects go beyond the basic elements of television production and therefore are not required in this research endeavour.

Music and Audio Effects

Music and audio are important in creating mood, realism, and in providing dialogue. Music creates atmosphere and is used as background sound to the actual dialogue. Certain types of music can create sadness, happiness, anger or fright depending on the emotion that the producer wants the audience to experience. Ad makers "sneak" music into the ad without the viewer being consciously aware. In addition to creating mood and emotions, music has the ability to entertain. The advertisers use "jingles," songs written specifically for advertisements, to get viewers to sing-along. The Consumer Report special "The Thirty Second Seduction" emphasizes the fact that an advertisement's aim is to entertain. As a result of the viewer's ability to "zip" and "zap" commercials off the air, the advertising industry has had to create ads that would maintain the audience's attention. Entertainment became the answer and the advertisement industry has taken popular music (i.e. Michael Jackson's Coke commercial) to sell their ads to the public.

Audio effects are equally important in the area of dialogue. The quality of audio in advertisements has to rate highly and the dialogue must connect with the visuals used. Dialogue, the spoken word, includes the ad's language. In order to work, the ad's language must impact on the viewer's memory. Williamson (p. 13-14, 1978) describes the ad's language as different from other language.

> [A]dvertising ... speaks to us in a language we can recognise but a voice we can never identify. This is because advertising has no "subject." Obviously people invent and produce [advertisements], but apart from the fact that they are unknown and faceless, the ad in any case does not claim to speak from them, it is not their speech. Thus, there is a space, a gap left where the speaker should be; and ... we are drawn to fill that gap, so that we become both listener and speaker, subject and object.

Even when well-known persons become subjects for an ad, they represent only an image. This image is more often their television image, not themselves. Essentially ads are different from any other form of communication in that they structure information in a unique way.

The Link Between Food and Lifestyle

In utilizing the available television techniques to create meanings, ads have successfully been able to link lifestyle to various food products. Through market research, and careful consideration, ad makers come to know society's values, beliefs, and attitudes. Ad makers know the cultural and societal traits of the masses. They are able to create connections between habitual humans and products. Television techniques enable advertisers to transfer the meaning of one thing to that of another. The ads play on human emotions, anxieties, fears, and assumptions as is suggested by the Consumer Report's, "Thirty Second Seduction." Advertising, as an art form, allows viewers to share in fantasies, nostalgia, or create a vision of the future. Commercials exist to make audiences feel "good."

The link between lifestyle and food is advantageous for the food industry. The industry or food producers are able to establish a need for their product by creating trends associated with various food items. The way in which this link is created is best described by Williamson (p. 30, 1978).

> The only way of expressing emotion in the form of art is by finding an "objective correlative:" in other words, a set of objects, a situation, a chain of events, which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.

The food product is connected to an emotion; and, when a situation or set of objects is displayed, the emotion is created developing a need for the food item. This unconscious play on human emotions is clearly demonstrative of the poor eating habits portrayed by North American society. Lifestyle evokes the emotion and becomes the vehicle that transfers meaning from itself to a food product.

Chapter V

The Themes Identified in the Commercials

The themes which emerged from an overview of the data demonstrate distinct areas which advertisers use to attract audience attention. For instance, in an attempt to sell, ad makers work to create a feeling of naturalness where it does not naturally exist. A concerted attempt is made to have audiences feel "at home" with particular products.

To help people feel at home, ad makers use a number of themes and techniques to link "saleable" lifestyles and values to particular products. Many ads mention nothing about the product; instead, product placement and depiction are used as indirect methods of revealing the product. This structuring of objects within ads combines with the ad's language to link the product to what it is meant to signify.

Roland Barthes (p. 129-130, reprint 1982) explains how myth is created and operates within the context of television:

> Myth hides nothing and flaunts nothing: it distorts; myth is neither a lie nor a confession: it is an inflexion. ... We reach here the very principle of myth: it transforms history into nature[;] ... it is not read as a motive, but as a reason. ...[F]or the myth-reader, the outcome is quite different: everything happens as if the picture naturally conjured up the concept, as if the signifier gave a foundation to the signified: the myth exists from the precise moment when [for example,] French imperiality achieves the natural state: myth is speech justified in excess.

In other words, Barthes' concept of myth speaks about how myth creates a naturalness about the concepts with no historical foundation but, rather, only a mythical one. For example, a major myth about ads is that they sell products. The general public's belief that an ad's function solely revolves around the actual sale of the product allows the myth to survive. As a result of the ad's role as both creator and purveyor of myth, the product's link to lifestyle is "glossed over" as part of the ~~natural~~ state of the ad. Therefore, in order to understand ads, the task is to demythlogize them. The ad's "motivation" must be revealed through the exploration of its themes. These themes will distinguish what myth distorts and what myth makes to appear seemingly natural, even though it is not natural at all.

The Themes Revealed

The ads I studied revealed a variety of themes. They also used language in such a way that the "multiplicity of meanings" that words have played on the viewer's interpretive capabilities. Viewers are left to select from the many meanings and connotations attributed to words and their context. Dialogue, within ads, appealed to human sensations of fantasy, frustration, fear, and anxiety. Words are used in ads to make people feel good and to appeal to certain values, beliefs, and attitudes. In other words, ads reveal how people might come to feel good if they are not. The particular values that ads address are those that seem "logical" to the society in which the ads are aired.

Suzanne Langer (1957) in Philosophy in a New Key, suggests that one may understand a society best by addressing the questions that the society does not ask. Parsons (1976) states that Aristotle names these unquestioned value groundings "the logic of a society." It is this "logic" which allows myth to exist. Common language and its connotative attributes allow the ad to incorporate and create myth and associate it with particular lifestyles.

The ad's language engages the viewer into its dialogue. The non-subjective speech allows the viewer to be addressed in a personal, yet impersonal, way. As viewers watch an ad, they are being spoken to; but, the speaker does not share a true-to-life relationship with the viewer. To persuade, Kenneth Burke (1950) suggests, the persuader must first identify his or her interests and needs with the needs of the viewer. The advertiser's ploy becomes to create an identity between the ad's actors and the ad's viewers. This identity is created, in part, by casting actors that share similar attributes such as age, gender, and even hairstyle with the viewer's. Primarily, the advertiser's method is one of creating a link by appealing to viewer's values. When a link is established the themes become part of the myth of the ad.

I collected and studied ninety-six ads from television that sold food. In my study of these ads, I found twenty themes by reviewing the dialogue. The dialogue revealed key concepts and words which reflected the emerging themes. Most of these themes also contain sub-categories. The twenty themes are as follows:

1. New
2. Celebration
3. Sensation
4. Paradise
5. Convenience
6. Descriptive
7. Good
8. Tradition
9. Rich
10. Calories
11. True
12. Offer
13. Universal
14. Fun
15. Standards
16. Taste
17. Cold
18. Knowledge
19. Beauty
20. Clean

Sub-categories were related in some way to the major theme listed. In the following listing, sub-categories are listed underneath each theme.

1. New

(A.) Mint - This term is a colloquialism. It refers to mint condition, in other words meaning just like new.

(B.) Original - This term refers to one of a kind, coming from an origin. It centers on the idea of originating and renewing.

(C.) Fresh - This word has several meanings. The two most common are (a) like being picked out of a garden, in other words having new ideas and (b) referring to something that has been revitalized.

2. Celebration

(A.) Celebration - This word conjures up a grouping of friends sharing a good time and celebrating something which they share as a special occasion.

(B.) Party - This is another word which is synonymous with a form of celebration.

(C.) Friends- Friends are people who share and care about each other. In other words, they have a bond with another person and a relationship which is special.

3. Sensation

(A.) Feeling - This term relates to the reactions felt physically by one of the human senses or with a particular emotion.

(B.) Nice- This word shares meanings with the sensations in that it creates a situation in which certain feelings and emotions are aroused.

(C.) Experience - An experience is a personal encountering or undergoing of something which would make that person more knowledgeable in that area.

4. Paradise

(A.) Place - A place is a location, it can be a physical or mental state in which a scenario can exist.

(B.) Wonderland - A wonderland is a fun place where imaginary things happen.

(C.) Country- The word country connotes freshness and fine qualities associated with the country lifestyle.

5. Convenience

(A.) Time- The way in which the word time is used relates to consumers and their relationships with the fleeting element and costliness of time in a society which looks at production as costing money and time. Time is also used as a placemark to relate to historical allusions to the past as a tradition.

(B.) Gratification- The ads relate to gratification as one of their primary concerns. They provide consumers with a product which can satisfy their needs now.

(C.) Now- Now, as a word used in the ads, applies to quick self-gratification.

(D.) Satisfaction - Satisfaction means to satisfy ones needs whether they be physical, social, or mental.

(E.) Please- To please and to be pleasing are the two meanings implied by the word please. The first meaning relates to satisfying one's desires. The second meaning is to satisfy another's needs by making a product, or human being, desirable.

(F.) Treat- To treat oneself or another person (for example, your family) means to please and satisfy with a reward.

6. Descriptive - Texture, Taste Sounds.

(A.) Crisp - The adjectives used to describe a product are all self-explanatory and are used to arouse certain human behaviour and senses.

(B.) Crunchy

(C.) Chewy

(D.) Munchy

(E.) Chunky

(F.) Thick

(G.) Moist

(H.) Juicy

(I.) Sweet

(J.) Smooth

(K.) Flaky

(L.) Fluffy

7. Good

The term good has several meanings. Essentially, the word good refers to anything which satisfies in a pleasing way. Good is what is universally appreciated and gratifying.

(A.) Terrific - This term is another word for good.

(B.) Fine - Fine means having quality and being of value to the people who do the evaluating. In the ads I studied, fine was generally accepted as being good and satisfying.

8. Tradition

(A.) Heritage- The concept of heritage refers to a past time associated with a fine way of life and attached to a revered tradition.

(B.) Classic- The term classic refers back to an historical period in human time where the best of humanity was created (for example, our best philosophies and legal systems). The classical period is regarded as a golden part of human history creating the democratic world of modern day North America.

(C.) Old- The word old is referred to in the ads not as used but instead as antique. Old contains value because it is linked with a rich human past. The word not only refers to the past but alludes to a wiseness associated with an older person who has rich experiences and a broad base of knowledge.

9. Rich

(A.) Royalty- Royalty has always appealed to the general public. Royalty not only stands for the heritage and significance of a nation and its people; but, it is associated with wealth, success, and power.

(B.) Gold- Gold is a precious metal whose everlasting beauty and worth has brought wealth and power to those who possessed it.

10. Calories

(A.) Light - The term light, as it is used in the ads, is associated with the diet-conscious in which it relates to foods that are low in calories and therefore allow consumers to stay "light" in weight and to maintain their sex-appeal.

11. True

(A.) Real - The concept of real refers to what is fact and tangible, it relates to what human scientific philosophy can explain. The word real also alludes to another meaning, that of being natural as opposed to the unnatural or to a "man-made" product.

(B.) Natural - The attributes of what is considered to be natural are that the product's contents come from nature not "man-made" in a laboratory.

(C.) Pure - The concept of pure refers to what is untouched or unmodified and changed by human hands. What is pure is, in essence, considered new and derived directly from nature.

12. Offer

The theme of offer relates to celebration. In a religious or social celebration there is always an offering of thanks given to show appreciation. In advertising an offer is made to consumers as part of a gimmick to entice them with either a free gift or a chance at purchasing the product for a better price.

13. Universal

(A.) World - The concept of universality refers to the whole world and even beyond. The attempt by advertisers is to make consumers buy their products by demonstrating that the entire universe uses this product. Therefore, the product must be of great value to the individual. This concept apppeals to the indivivdual's desire to become part of the in-crowd, society and in part of community with others. This belonging comes by being associated with this particular product. In addition, the risk in using the product is minimized because the entire community uses it. Often, this is described as the bandwagon technique.

14. Fun

Fun, as a concept, is individually interpreted. What pleases and satisfies each person is strictly personal and varies according to taste, values, and aspirations. Fun is related to happiness. Whatever brings happiness about is fun.

15. Standards

A.) Quality - The concept of quality is relational. It applies to what is considered by a group to have excellent attributes.

(B.) Best - Best is a concept describing and comparing its value with others. In other words, what is best is unequaled in its superior status in relation to others which are similar to it.

(C.) Top - The concept top describes a thing which is superior to its counterparts. Therefore, the top product maintains the highest status in its group.

(D.) Extraordinary - Extraordinary means something which is special, it is out of the realm of the ordinary and mundane.

(E.) Supreme - Supreme is similar to the meaning of being the best or on top in terms of status and quality.

(F.) Great - Great relates to being the best in quality and appealing to the general public.

16. Taste

(A.) Delicious (Luscious) - Delicious describes the flavour of something which appeals to and can be tasted through the oral senses.

(B.) Savoury - Savoury describes taste as a sensory experience. The term is almost an onomatopoeia.

(C.) Flavour - Flavour means that a product can be tasted with the oral senses and creates a distinct experience in the mouth.

17. Cold

(A.) Refreshing - This verb means to make consumers feel good, cool, and renewed in their physical or mental states.

(B.) Cool - Cool is, in slang terms, something which is popular because it has appeal. Another meaning for the word cool is when the temperature is slightly below body temperature and is still comfortable.

(C.) Ice - Ice is water in solid state and is used to cool things, especially beverages.

18. Knowledge

This concept relates to all the experiences and memories accumulated by an individual. The person who has accumulated a lot of knowledge is considered to be wise and revered within society.

19. Beauty

This concept relates to what a particular society finds appealing. An object or thing which has beauty is considered to have the ideal physical attributes and qualities used to create a desire to attain it.

(A.) Look - This verb is consistent with the physical mechanics of viewing. In the ads it is used as a noun and implies beauty as being "the look." The look describes the ideal and unique qualities which something which is beautiful possesses.

20. Clean

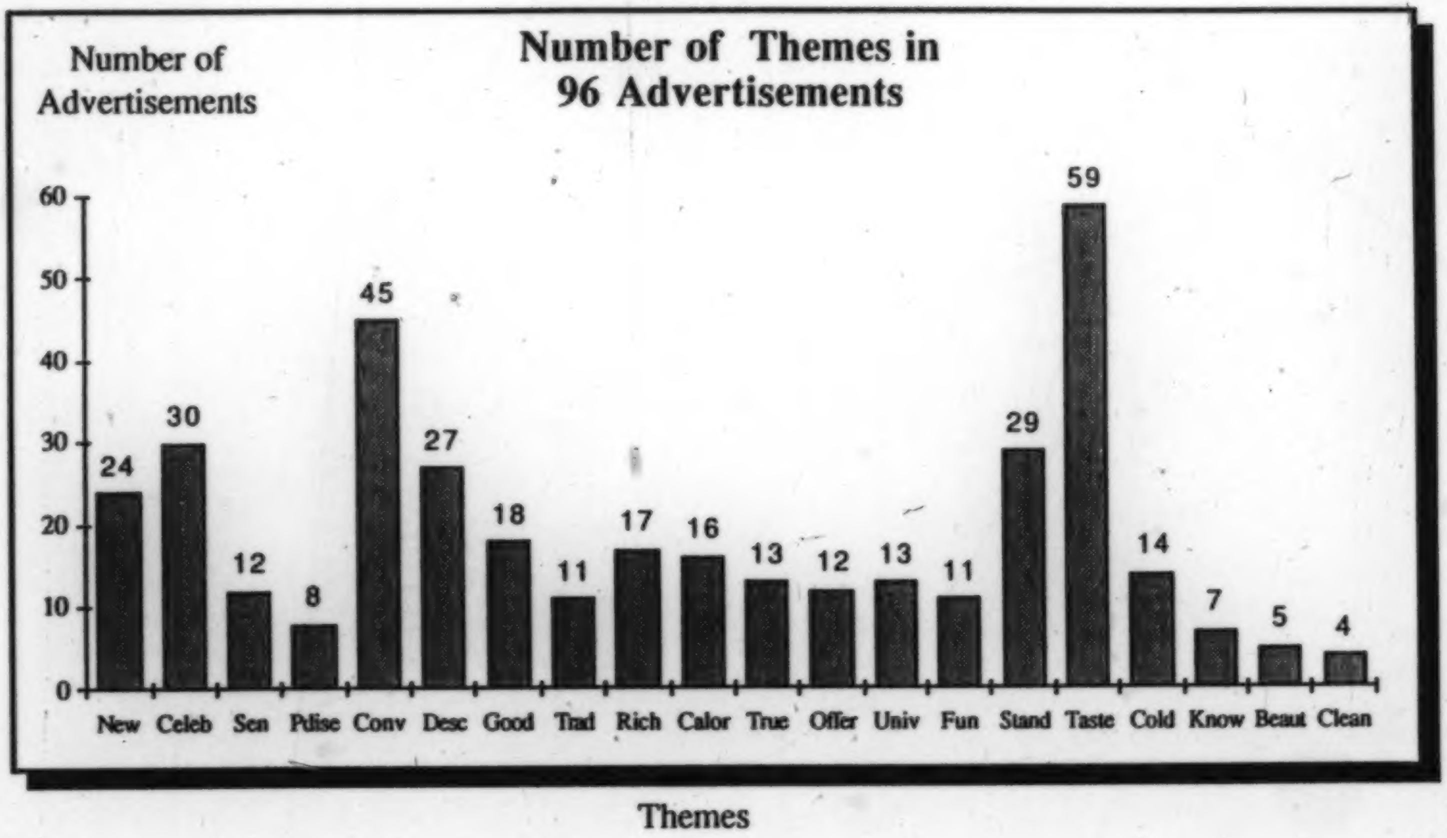
(A.) Sparkling - Sparkling and clean are adjectives which describe something which is free from dirt and unblemished by foreign matter.

In addition to deriving the themes and identifying their subcategories, the data was structured into a table used to demonstrate the number of times the themes occurred in the ads (Number of Themes Table). The Table clearly points to taste as the most prevalent theme in the data.

A Description of The Number of Themes Table

The Themes And Their Abbreviations

1. New
2. Celebration - Celeb
3. Senses - Sen
4. Paradise - Pdise
5. Convenience - Conv
6. Descriptive - Desc
7. Good
8. Tradition - Trad
9. Rich
10. Calories - Calor
11. True
12. Offer
13. Universal - Univ
14. Fun
15. Standards - Stand
16. Taste
17. Cold
18. Knowledge - Know
19. Beauty - Beaut
20. Clean


Number of Themes in
96 Advertisements
Number of
Advertisements
0
10
20
30
40
50
60
24
30
12
8
45
27
18
11
17
16
13
12
13
11
29
59
14
7
5
4
New
Celeb
Sen
Pdise
Conv
Desc
Good
Trad
Rich
Calor
True
Offer
Univ
Fun
Stand
Taste
Cold
Know
Beaut
Clean
Themes

This revelation was not surprising since the ads were selling food products and the appeal by the advertisers was to the viewer's sense of taste. The Table shows that over fifty percent of the ads included taste as the top priority in selling their products.

The second largest recurrence of a single theme was that of convenience. Almost half of the ads (46.8 %) shared this common theme. The appearance of convenience as a major part of the total ads assists in revealing the dynamics of North American society. The modern day viewer is interested in efficiency whether it be a time-saving product or just something that satisfies rapidly without much effort being wasted. We want it, and we want it now.

Efficiency and progress are seen as synonymous terms. George Gerbner (1973) revealed that efficiency was more important to North Americans than violence on television programming. The findings of this study also reinforces the idea that North American society places great value on the preservation of valuable energy. In the case of these ads, energy should only be used for productive activities leading to the creation of material goods.

Time is more valuable than the product being consumed. Time is also more valuable than the relationships created over a meal. Such a logic flies in the face of historic, social, and cultural beliefs about dinner "meetings" being those places where families, and others, spend time together. Such a logic must be seriously critiqued, given the alienation seemingly so pronounced in our society.

Products are made to appear as though they save time without compromising quality. An excellent example of this theme is shown in ad number 84, where time is shown to be extremely important:

> Uncle Ben's knows you've got less time to cook than ever before. That's why you can get all the great taste and quality of Uncle Ben's in just ten minutes.

A subcategory of this theme, satisfaction, is important. As consumers, the import is placed on consumption. The quicker one gets satisfaction the more efficient the system becomes. Self-gratification is essential to the viewer, who is led to believe that it is better to have something instantly than later. The moment of desire is not to be wasted. This philosophy functions well within a consumerist-driven society. Mass productivity requires mass consumption and on a constant basis. An excellent example of this theme is demonstrated in the dialogue in ad number 39. The following phrases show the satisfaction and convenience which the product has to offer:

> Only one pan, Oh well, it'll have to do...
> She discovered how to make a whole meal in one pan. ... And only one pan left to wash. Ahhh.

An Introduction to the Analysis

The themes overall were represented by the ads which were selected for the analysis. Their dialogue, coupled with the visual representations of social life, present a need for viewers to interpret mythological aspects of life and evaluate their own place within that myth. This hermeneutic quality demands that meaning be created only by an individual, understanding life in a personal way. The social meaning of an ad is assumed and generally appeals to the masses; yet, each ad possesses personal meaning for its interpreter. A complete understanding of ads requires both this personal inspection and a removal of oneself from the ad. The analysis of the ads in this thesis will begin by a distancing from the material.

Semiotics will be the tool used to describe the material and assist in demonstrating how objects and dialogue together create structure. This structure creates particular meanings for the viewer to interpret through the established perspectives created by the advertisers. The ads representative of a good portion of the themes are ad number 7 (Labatt's Lite Beer) and ad number 90 (Heritage Coffee).

The choice of these two ads was determined for a number of reasons. When the ads were analysed for their content, twenty themes arose. These two ads in particular contained seven or more recurrent themes. In any ad, eight recurrent themes was the maximum. Both ads also reflected the primary theme relevant in consumerism - the old and new. The criteria used in selecting the ads for analysis was based on the careful thought and structure created by the advertiser. Not only did these ads use colour technique in a powerful way, but they also successfully used advertising ploys to transfer meaning to both the products they sell and lifestyle representative of that product. The taken-for-granted atmosphere these ads create is important in manipulating viewers toward the myth that they are viewing reality.

The analysis of these two ads is structured into small units to demonstrate the connections of meaning created by all the ad's elements. The visual analysis is technical and will consist of looking at camera technique, colour, and the well-chosen objects in the ads. Each of these units is structured by the advertiser so that meaning is directed to the viewer as a way of gaining a general understanding. In short, ads educate viewers. The general meaning of the ad is left to the viewer to personalize. The dialogue analysis, consisting of the semiotical order of signification and its visual link, will be developed at the same time as the visual analysis.

The descriptive units for ad analysis will consist of three categories:

1. Verbal Analysis
2. Visual Analysis
3. Interpretive Significance

These segments of information allow the researcher to be both consistent and capable of distancing herself from the subject matter. This careful categorization of the commercial's parts increases the reliability of the information gleaned from the observations made. The semiotical approach is significant in that it allows the study to go beyond the familiarity of the subject matter. Fiske and Hartley (p. 19, 1984) describe the purpose of such an approach:

> Defamiliarization is a term borrowed from Russian Formalist criticism ... [it] describes the...[demystification of] our perception of reality, which emerges as 'real-seeming,' rather than as reality itself. The effect of this effort ... is to confront the reader with his true place in the ideological framework of his society. Defamiliarization rescues the individual from a 'consumerist' role.

The data will serve as material to be 'read' and understood outside of the realm of familiarity. The interpretive significance of the analysis will be a sliding over of meanings. These meanings will focus on the "multiplicity of meanings" in words and how their structure in a context can create "preferred meanings." Advertisers play on the ambiguity of words, they want viewers to fill in the gaps within the ambiguities so that the desired messages can affect their intended audiences. The interpretation of the units is a melding of both the technical and the philosophical stances used to produce commercials.

Semiotics served to bridge the hermeneutic interpretation with a more structured one involving participation with the text and an explanation of it. At the same time, the interpretation allowed for a distancing from what is the familiar and taken-for-granted aspects of commercials. The rigorous analysis of each ad followed Ricoeur's "hermeneutic arc" allowing the text and its interpreter to speak.

The researcher was able to interpret and discover the society in which she lived and her ownself by allowing the horizon of the text to slide over her horizon which is grounded in a tradition and cultural context. This sliding over of meanings is the interpretive stance used to look at the ads with an open mind. The function of the data is to derive information about our society. What can we learn about ourselves through the world of television advertising? Let us begin with the first ad, a Labatt's Lite Beer Commercial.

The Analysis of the First Ad : Labatt's Lite Beer

This ad was taken from the C.F.R.N. television channel during the Milk Cup Finals (a soccer tournament). The ad consisted of 18 different cuts.

SEMIOTIC UNIT Ad #7 Cut #1

Visual Content

The scene depicts metal levers being pulled by gloved hands to release the rollercoaster ride. The background is blurred; but, some information does appear. A huge wheel, such as those found in gears, is depicted behind the levers. The person's hands pulling down the levers are non-descript. They are neither male nor female, instead they are sporting gloves. As soon as the levers are released, a flash of light fills the scene triggering a cut to the next scene. The scene's colours vary and no one colour stands out as having any significance.

Verbal Content

The music is jazzy and rhythmatic. No words exist in this part of the jingle.

Interpretive Significance

The introductory cut establishes the scenery in which the product plays a large role. The flashing starlight and quick unleashing of the handles suggest that something exciting is about to happen. The person's hands are about to release something which is exciting and invites the viewer to see the story as it is about to unfold.

This scene not only creates the ad's mood but it also appeals to the viewer's curiosity. The close-up of the levers is carefully chosen to follow through with the significance of the jingle's words. The hands can belong to anyone of us. The fact that the scene cuts them off at the elbow suggests that the world of the ad is larger than that which is revealed on the television screen.

SEMIOTIC UNIT AD #7 Cut #2

Visual Content

Here, a close-up of a person's lap is shown. The rollercoaster car's restraint bar is pulled down by a pair of hands at the same time that a flash of light reflects off the bar. The scene only reveals the person's lap, which is clothed in white. Again, the ad's producers are interested in revealing material that is of a non-descript nature so that viewer's are not limited in making their own interpretations. The ad still creates associations having 'preferred meanings,' in order to exhort the producers' product.

Verbal Content

The music continues with no dialogue.

Interpretive Significance

The scene shares the same hermeneutical significance as the previous one. The relevant information in the establishing scene makes viewers realize that the actors in the ad are on a rollercoaster ride. Numerous associations are linked to the rollercoaster ride. The ride signifies excitement, laughter, and surprise. In addition, it challenges its riders to experience a safe yet terrifying thrill. The ad associates the thrilling experience to the product by inviting the viewer to partake of the events. The flash of sunlight refers to the heat created by all the excitement.

SEMIOTIC UNIT AD #7 Cut #3

Visual Content

The scene is filled with motion. A close-up of a woman's smiling face is shown with her hair tossed up by the movement of the car. Her happy face shows the excitement of experiencing a thrilling moment. The scene's colours - blue, white and brown - are repeated over and over again throughout the ad. These colours associate the product with the objects in the scenes.

Verbal Content

The jingle's dialogue is as follows: "What's cold as ice, and oh..."

Interpretive Significance

The use of colour and dialogue create a strong link. The white clothing and the blue background are the two dominant colours in this scene. These colours are artistically considered 'cold' and appear also in the product's label and logo with the addition of gold. The sensations created by the chosen objects and the jingle's dialogue make an appeal to viewers' tastes, values, and attitudes toward lifestyle.

SEMIOTIC UNIT AD #7 Cut #4

Visual Content

Here, the cut is made to a young man's face behind the young woman depicted earlier in the ad. The young man's smiling face shows exhiliaration as he plunges forth in the rollercoaster car. Along with the woman, he too is experiencing a thrilling ride. The colours are consistently the same as the previous scene - a blue background and the white clothing worn by the man.

Verbal Content

The jingle's dialogue continues with, "goes down so nice."

Interpretive Significance

This scene's significance is reflective of what the advertiser expects of the viewer. The viewer is expected to consume the product. The ad is successful in creating the association between the drink and the its attributes. Therefore, it is suggested by the advertisers that to imbibe the product is to bring about a feeling of niceness similar to the experience of a rollercoaster ride.

Viewers are led to believe that the drink has more to offer than quenching thirst, it brings happiness and the thrill of excitement and adventure. The beer becomes similar to the elixirs and potions of old, it holds a promise to make one feel good and to provide fun. Lifestyle is linked to beer in such a way as to suggest that whenever viewers are with friends they celebrate their gathering by drinking beer. Beer and social life, especially go hand in hand, certainly, the ad reinforces the dominant myth of alcohol and party of North American society.

SEMIOTIC UNIT AD #7 Cut #5

Visual Content

This medium shot depicts both the man and woman in the rollercoaster car as they near the end. The ride ends with a wave of water which gushes up into the riders' path. The expressions on the actors' faces suggest that they will be doused by the wave's cold water. The four people in the car are engulfed by the water as the wave blocks them from the viewer's sight.

Verbal Content

The last scene's dialogue continues into this one.

Interpretive Significance

In this scene, advertisers are attempting to associate the product with people's satisfaction. The downward movement of the car and its riders is directly linked with the actual drinking ("goes down so nice") of the product. The product's promoters want the viewer to associate beer drinking with social events where one can experience fun. The experiential nature of the product and its effects are the main sources from which advertisers aim to attract the viewer into consuming their product. The coolness and refreshing aspects of the drink are alluded to in the splashing water and how the rollercoaster riders react to it. Viewers are free to make their own associations from past experiences in such situations. The wave of water created by the riders' car causes excitement and refreshes those touched by it. So too will the beer.

SEMIOTIC UNIT AD #7 Cut #6

Visual Content

This scene deviates dramatically from previous scenes. A shooting gallery is depicted with cardboard pictures of beer bottles popping up as targets. Consecutively each bottle is being targetted by a flash of sunlight suggesting that the targets have been shot. The white background does not distract the viewer from the bottles in the foreground. The bottles appear to be moving sideways at regulated intervals as they appear as targets in a shooting gallery.

Verbal Content

The dialogue is as follows: "Yes, its Labatt's Lite,." This answer precludes a question. The positive response proclaims the selection of this product as that which is to be purchased. The unstated question seems most certainly to be "What has caused all this excitement and enjoyment?"

Interpretive Significance

The shooting gallery is a creative way to target the product as 'the beverage choice' for any occasion. The beer promoters use the flashing sunlight behind the bottles in two ways. First, the sunlight demonstrates how the beer reduces heat by quenching thirst. Second, the sunlight serves to target the beer in a way similar to the pointing of a finger without appearing to make the choice for consumers. The dialogue answers a question and makes a decision for the consumer. The suggestion that it is an answer requires that the viewer interpret what the question was. This technique is most powerful in that it subtlely exhorts the consumption of the product without offending the viewers' control over decision-making. The advertiser's task is to seem to offer the most choice, while actually offering the least.

SEMIOTIC UNIT AD #7 Cut #7

Visual Content

This scene is a repeat of a previous one. The riders are shown close to the end of their rollercoaster trip. Their smiling faces suggest the excitement and fun they are experiencing.

Verbal Content

The dialogue is as follows: "gonna taste right." The words suggest taste in two ways. One deals with taste as a sense; the other deals with taste in objects whose attributes are considered valuable. The beer promoter wants the viewer to believe that the product's satisfying qualities are superb and worth purchasing.

The taste theme suggests standards of goodness which the product can provide.

Interpretive Significance

The ad's producers associated the product's taste with a lifestyle. This lifestyle involves having fun with friends during leisure time. The rollercoaster riders are in the general age group of the highest consumers of this product. The association made between the ad's characters and viewers is important in that it creates a bandwagon effect. Viewers are made to believe that all young people make this choice in selecting a beverage because these people have fun when in the company of others enjoying a beer. The promoters exhort the riders as people who have taste, not only in their beer but also in the things which they maintain as valuable. Viewers are invited to make the same choice and share in an enjoyable lifestyle.

SEMIOTIC UNIT AD #7 Cut #8

Visual Content

Here, the scene is filled with an extreme close-up of frankfurters on a grill. The camera angle creates the illusion that invites viewers to be over the grill. Viewers are the camera's eyes as they lift one weiner off the grill with a pair of barbecue prongs. The weiner's colour is important. It associates the brown frankfurters with the brown beer bottle. The scene suggests that both are to be consumed by the ad's actors. Again, the scene's background is white and non-descript.

Verbal Content

The dialogue is a repetition of the phrase: "Gonna taste right."

Interpretive Significance

This powerful scene makes the viewers become participants. The camera angle creates the illusion of being over the grill about to make a choice. The weiner's selection is associated to the selection of beer. The transference of meaning from one object (the beer) to the other object (the frankfurter) is created through the use of the brown colour. The weiner is further associated with the beer through the dialogue referring to taste.

SEMIOTIC UNIT AD #7 Cut #9

Visual Content

This below the waist medium shot of people scurrying up white outdoor steps suggests the gathering of friends. The people are dressed in white clothes and footwear.

Verbal Content

The dialogue is as follows: "You believe what you hear,." The words refer to a tradition of satisfying its consumers. The phrase suggests that, in the past, others believed in the product's ability to satisfy. Consumers are directed to place their faith in the product and to purchase it.

Interpretive Significance

This scene is a gathering of friends interested in enjoying each other's company. On the other hand, the dialogue serves to capture the essence of a past tradition. The advertiser's aim is to eliminate the viewers' risk in purchasing the beer by informing them of a belief system rooted in the past. Beer promoters are selling the consumer a belief system which supposedly has satisfied consumers in the past.

SEMIOTIC UNIT AD #7 Cut #10

Visual Content

The scene shows an extreme close-up of the top half of a beer bottle with a hand unscrewing the cap off. The action of twisting the cap off allows built up pressure to spray a mist out of the tilted bottle. The blue background creates a contrast to the brown bottle.

Verbal Content

Song lines are the same as those used in the previous scene.

Interpretive Significance

This bottle top scene reminds viewers that the beer is the product to be consumed.. The action shot of the bottle opening is directly linked to the previous scene in order to create meanings. Mist appears shortly after the twist cap is taken off, similar to the genie effect after a bottle is rubbed and the genie appears granting wishes to the discoverer of the bottle for releasing his spirit. The bottle opening is reminiscent of the unleashing of a wonderful surprise. The jingle's next line links the idea of granting a wish to the opening of the bottle.

SEMIOTIC UNIT AD #7 Cut #11

Visual Content

The visual is an extreme close-up of a weiner in a bun. Golden mustard is being poured onto the weiner in a forward motion toward the camera. The object is so close to the camera lens that it appears as though the viewer could take a bite out of the hot-dog. The dominant colours in the scene are golden yellow and brown. Both colours help to create associations between food and drink.

Verbal Content

The jingle's words continue as follows: "it's all you want in a beer."

Interpretive Significance

The directed meaning can be interpreted by viewers as a lifestyle connection. The use of colour, camera cuts, and angle, connect food to the consumption of beer. The jingle's words reaffirm that, in selecting that particular beer, the consumer will be satisfied. The mustard has been selected for its colour association to the beer itself; yet, there is another deeper significance, one which is linked to the smooth texture of mustard. The element of smoothness is one taste attribute which advertisers want viewers to realize about the product.

SEMIOTIC UNIT AD #7 Cut #12

Visual Content

This is an extreme close-up of the back of a hand twirling the product's bottle cap back and forth. The bottle cap refers back to the earlier scene depicting the cap being twisted off of the bottle's mouth. The product's logo and emblem appear upside down as the cap is twirled over the back of a masculine hand. The background is non-descript.

Verbal Content

The scene is so short that the previous scene's words are sung as part of this visual.

Interpretive Significance

The scene's significance is to maintain viewer awareness of the product and at the same time to continue the story line. Advertisers want viewers to recognize that the bottle is open and ready to be consumed. The cap identifies the product. As well, the physical skill involved in twirling the cap suggest great control on the part of the beer consumer. The beer is gone. The cap is left. Obviously, the idea that beer can cause impairment is pointed out as false. No drunk could control the beer cap so masterfully.

SEMIOTIC UNIT AD #7 Cut #13

Visual Content

This long shot scene establishes the setting. The white picnic furniture and the actors clothed in white create a back drop for the beer bottles and mugs in the foreground. Three people are seated. One woman is moving behind them, attempting to reach a chair on the other side. Her hands hold a hot dog and a yellow mustard container as she slides behind one of the men. The actors are smiling and enjoying the sunny outdoors. Summer is indicated by the green shrubbery in the background and the lack of winter clothing.

Verbal Content

The sound of the music is continued into this scene.

Interpretive Significance

The establishing scene's strength is the statement it makes about lifestyle. The central purpose of the friendly gathering appears to be motivated by the beer. The amount of white in the scene creates a contrast for the brown beer bottle and the yellow mustard container. Viewers' attentions are directed toward these objects because of their distinctly different colours. Plus, white denotes a cleanliness, a purity. The beer bottle comes to symbolize fun and friendship and that is what ad-makers want us to believe. Picnicking in the outdoors (food) and the consumption of beer are connected as are the couples. This is good, clean, summertime fun. The reason for fun, for the party, is drinking.

SEMIOTIC UNIT AD #7 Cut #14

Visual Content

A close-up of a man shows his smiling face as he turns to face the woman. The man's head turns around and, at that very moment, is hit by the hot dog held by the woman. He gets mustard on his mouth.

Verbal Content

The words sung in this scene are as follows: "Tastes smooth and light."

Interpretive Significance

The scene's significance is to associate food consumption with the product. The yellow mustard dabbed onto the actor's mouth transfers meaning to the golden coloured beer. The directed meaning for viewers is that both products will eventually be eaten. In addition, the dialogue compliments the promoter's purpose of having the product consumed by the reference to taste and smoothness. The mustard's smooth texture is connected by its colour to the beer. The camera's focus on the actor's smiling face reminds viewers of the fun these folks are having. The consumers will soon be full and happy.

SEMIOTIC UNIT AD #7 Cut #15

Visual Content

An over-the-shoulder, close-up shot depicts a woman's face. She just sat down facing the same man shown in the last scene. She laughs at the mustard on the man's face. The scene ends as her laughing face flops down on the table and her hand holding the hot dog flies up covering her face.

Verbal Content

The jingle's words continue as follows: "and it goes down."

Interpretive Significance

The camera angle coupled with the over-the-shoulder shot creates an illusion for viewers. It appears as though viewers share the same space with the actors. Viewers are made to feel as though they are eavesdropping in on the conversation. Advertisers consciously invite viewers to feel a part of the fun gathering created in the scene. Fun is not only associated with the product but; in addition, advertisers exhort it.

SEMIOTIC UNIT AD #7 Cut #15

Visual Content

An extreme close-up of the upper half of a beer mug is shown. The mug contains golden foamy beer as more beer is poured in. The white background creates a back dropfor a scene almost entirely filled with golden beer.

Verbal Content

The scene's words continue as follows: "down, down,."

Interpretive Significance

The dialogue accompanies the visual scene. Viewers are treated to an out-pouring of the beer as it goes "down, down" into the glass. The word "down" means both a pouring down into a glass and the downing of the beer into the human mouth and inside one's body. The motion of down also exemplifies the rollercoaster ride. The accent is on a free-falling freedom. Advertisers created a visual almost entirely filled with beer in order to direct consumers to consume it.

SEMIOTIC UNIT AD #7 Cut #16

Visual Content

This scene seems an interesting diversion from the previous ones, in that a polar bear is shown moving across a white mass of ice. The entire scene is flooded in white except for the distinguishing features of the bear's eyes, mouth, and nose.

Verbal Content

The words continue as follows with one final "down" and the short phrase, "So nice." "So nice" is almost an onomatopoeia. To say it, one has to sigh at the end. In this way, the verbal experience also includes an implicit measure of relaxation.

Interpretive Significance

This scene makes many connections to its former scenes. At first glance it appears out of place, but as one looks at it more carefully a very deep meaning is created. The white bear not only represents a clean purity, just like the actors clad in white; but, it also emphasizes the cool, refreshing feature which advertisers are attempting topromote in their beer. Part of the coolness is seen in its freedom from thirst. Satisfaction from hunger and thirst is a primary human need. Beer satisfies this need. The cool attributes which the beer promoters are vesting in the beer relate to its ability to stave off heat. The heat is depicted by the flashes of sunlight hinted at in former scenes. The word "down" ends one of the jingle's phrases bringing together the cool feeling to be experienced when a viewer downs the beer, as in cooling down. The phrase, "So nice," not only rhymes with the word ice but, it also acts to remind viewers of its connection with nice.

SEMIOTIC UNIT AD #7 Cut #17

Visual Content

This scene depicts an extreme close-up shot of a hand clasping the top of a mug filled with foamy beer. The mug is being shoved forward toward the camera and, then, suddenly stops. The rapid jerky movement creates a foamy wave which splashes forward in the same movement as suggested in Cut #5 by the rollercoaster car's movement. The background is out of focus and non-descript. A few finger tips are shown gripping the mug.

Verbal Content

The next phrase is a repeat from Cut #6 - "Yes, it's Labatt's Lite."

Interpretive Significance

The allusion to Cut #5's wave connects Labatt's Lite with the exciting and refreshing experience of the rollercoaster ride. The beer comes to signify both fun and the element of surprise for its consumers. The dialogue shares the same significance as described in Cut #6, it provides the answer to the beginning question. What is the cause of all this enjoyment? It is an answer to a question which suggests that the product will satisfy its consumer.

SEMIOTIC UNIT AD #7 Cut # 18

Visual Content

This scene is a medium shot of a case of beer. The case is placed in front of a white background and on top of a blue ground. The case's picture is of two bottles on ice against a blue background. A masculine hand is seen reaching into the scene and plucking the two beer bottles pictured on the outside of the case. He plucks them "right out of the ice."

Verbal Content

The ad's last words are as follows, "right out of the ice."

Interpretive Significance

The ad's purpose fulfills itself in this final scene. The pictured bottles can become real just as the ad's world can become reality. It is suggested by the ad that viewers can live in such a world if they consume the product. The beer, therefore, can make the surreal world real. The allusion to realness is to create an association with the given qualities of the beer. The beer can make the fantastic world created by the ad and make it real for the consumer simply by consuming the product. The theme of newness is brought about by how fresh and ready the product is to please one's needs. The beer can simply be taken out of the ice (one's refrigerator) and will provide the kind of satisfaction the consumer thought it would. It is the genie in the bottle. The beer is given qualities which it could not possess on its own. Advertisers have successfully associated the product with an appealing and magical lifestyle so that consumers will include the product in with their own.

A Concluding Word

Advertisers have exhorted their beer product in such a way as to fit in with positive ideas of lifestyle. Their interest in promoting their product has led advertisers to create the ad's world. This world focusses on the experiences associated with the product. In addition, advertisers have successfully linked the old and new theme. They have used old to signify a tradition of quality and satisfaction and new to refer to the readiness and refreshing qualities imbued in the beer. The beer not only quenches thirst but also the quenches the desire to have friends and fun in one's life. In both areas, there is a sense of freedom. One is freedom from thirst; the other is a freedom from restriction on one's pleasure. And, as the ad does so clearly, one freedom melts like ice into the other.

The Analysis of the Second Advertisement

The second advertisement analysed for this study is a commercial for Heritage Coffee. This ad contains seven recurrent themes and deals with the old and new theme in a more direct way than the first ad that was analyzed.

SEMIOTIC UNIT AD #90 Cut #1

Visual Content

The ad's first scene is definite about the advertiser's coffee promotion. The scene filled with coffee beans is surrounded by a dark and non-descript background. The camera begins to pan the coffee landscape as it "selects" the object it wants to focus upon. As the surroundings are panned, the camera "discovers" a sack of coffee with the following words emblazoned on it in large letters, "FRESH COFFEE." The camera also discovers an old style manual coffee grinder with its drawer left open, exposing freshly ground coffee. Next to the coffee grinder a fine steamy mist exudes from the heap of coffee beans. This steam reappears next to the drawer as it oozes from the coffee grinds.

The camera continues to pan the scene and stops at a medium shot of a coffee-filled jar with no label on it. As the jar of coffee sits by itself in the center, surrounded by coffee beans, the camera rotates around the jar. Suddenly, a flash of gold light streaks across the scene embedding a label onto the coffee jar.

Verbal Content

A man's voice announces, "Now, you can savour the rich, full taste of fresh ground coffee. Instantly. With an instant beyond - Heritage." The short sentences are announcements as opposed to narrative. The music is building up to a crescendo as the viewer is treated to a build-up of something exciting that is about to happen.

Interpretive Significance

The scene's distinct use of one colour creates a world of brown coffee. The product's promoters want their coffee brand to have a distinctive quality from all the other brands. This quality is emphasized by the bare jar, a plain sack of fresh coffee, and the heap of coffee beans. The distinction of difference starts with the instantaneous appearance of the label produced by high-tech laser technology. A flash of gold light reminiscent of the fabled Midas touch of gold gives the coffee its name - Heritage Coffee.

The association with a tradition as solid as gold is set into place. A relationship is created when the fine qualities humankind attributes to this element are emphasized by the name of the coffee and its label. Both the theme of old and new are dealt with in the beginning. Heritage signifies age, in that it connotes a long tradition of ancestry and a legacy of quality which is passed on to the next generation. The emphasis of being an instant beyond refers to the future and new happenings. The old-style coffee grinder combines laser technology to produce this old-new product. The two themes are intertwined to create a futuristic look at the product yet, preserve the richness of its past. The promoters arouse viewers' senses by providing a mist similar to the one created by the aroma of coffee after it has been freshly brewed. This steamy mist cannot be smelled but triggers viewers' memories of drinking coffee in the past.

SEMIOTIC UNIT AD #90 Cut #2

Visual Content

This scene depicts an extreme close-up of the coffee jar's label. The background is dark and non-descript.

The label's logo reads as follows on the first line: "Heritage." The second line reads, "Premium Instant Coffee." The third line reads, "Contains Fresh Ground Coffee."

Verbal Content

The announcer promotes the product with the following words: "Heritage goes beyond where instant coffee has ever." The style is more narrative than imperative at this point. There is a sense of explaining rather than announcing.

Interpretive Significance

The label creates the difference. It promotes the product's premier standing in instant coffee brands. The promoter claims that the product contains not only fresh ground coffee but also the best brand of coffee. Freshness is important in that it emphasizes how new the product; yet, a question remains: How fresh can fresh be when it's been in a jar on the shelf for who knows how long?

The myth created by the stated claim of freshness is supported by the logic of a mass production society. This society values food's freshness in food products, but there may be more than one way to achieve freshness. In this case, the consumer can be asked to accept the belief that freshness is something sealed into a product.

The promoters also try to capture the concept of freshness by surrounding the jar with the fresh beans in the previous scene. The scene's dialogue refers to a heritage that will be created in the future by the product's premier quality. The two-sided meaning of the word instant connotes both instant satisfaction and at the same time the convenience to enjoy the product in the next moment. References to the future promote the product's top rank above all other brands because Heritage coffee goes beyond what the others can provide today.

SEMIOTIC UNIT AD #90 Dissolve #3

Visual Content

This scene depicts an extreme close-up of the tip of a silver scoop. The scoop is filled with coffee beans as they slowly spill forth. The background is out of focus.

Verbal Content

The previous phrase ends with the words "been before."

Interpretive Significance

The silver of the scoop is same rich quality alluded to in previous scenes. Its its purpose is to create the association with richness. The scoop itself is filled with fresh coffee beans as they spill forth. The spilling forth of the beans signifies the pouring forth of freshly brewed coffee. The product's promoters are associating the pouring of their instant coffee with the movement of the fresh coffee beans. The promoters want viewers to believe that the product's newly ground freshness is similar to the actual grinding and instant use of the grinds for coffee. The instant nature of the product also refers to the instant freshness of coffee beans ground before use.

SEMIOTIC UNIT AD #90 Dissolve #4

Visual Content

An extreme close-up of the mouth of the coffee jar is shown being filled to the brim with instant coffee. Neither a hand nor a spoon is shown as the jar is being filled. The background is blurred and non-descript.

Verbal Content

The following dialogue is heard "It actually contains."

Interpretive Significance

On a deeper level, the jar top can be considered the mouth of the jar. This mouth is similar to a human mouth as coffee is being poured in. The coffee beans in the spoon from the previous scene have instantly become instant coffee pouring into the open jar. The pouring in signifies both the instant freshness of the coffee and the actual pouring into one's mouth. The dialogue begins to tell viewers of the freshness which constitutes the coffee.

SEMIOTIC UNIT AD #5 Dissolve #5

Visual Content

The top of the jar is sealed. The extreme close-up shot of the seal has the following words on it: "Contains Fresh Ground Coffee." Fingertips holding a rich silver-plated spoon are seen breaking through the seal. As the spoon is pulled up out of the jar a cut in the form of a "V" appears on the seal's surface.

Verbal Content

The following words continue from the former phrase "fresh ground coffee."

Interpretive Significance

The scene's significance reflects the freshness theme. The promoters not only signify freshness by the covering seal but also from the words which are written on its surface. The allusion of richness and tradition is transferred to viewers via the traditional silver-plated spoon. Viewers are given the impression that freshness can be preserved in both tradition and by a seal which traps it within the product. The "V" cut into the seal's surface can imply the symbol it stands for as victory in preserving freshness as it too may be construed as an arrow pointing to the product.

SEMIOTIC UNIT AD #90 Dissolve #6

Visual Content

The blurred background serves as a back-drop to an extreme close-up of the silver spoon filled with coffee as it is shown in profile. The spoon is slowly tilted and spills its contents toward the camera's direction. In the bottom left-hand corner a tip of the broken seal is shown, suggesting that the coffee has been taken out of the jar.

Verbal Content

The words continue, "So Heritage smells like, looks like, tastes ... ."

Interpretive Significance

This scene continues to establish the product's qualities. The richly decorated silver spoon and the instant coffee share meanings. Viewers are tantalized by the coffee as it spills forth, ready to be consumed instantly without compromising taste nor freshness. The dialogue serves to arouse viewers' senses so that they will want to experience the product. The announcer proclaims the product by name only rather than by what type of product it is. This technique changes the product's image to an entire "Heritage. "Viewers no longer consume coffee they now consume a rich tradition of fresh quality brew.

SEMIOTIC UNIT AD #90 Dissolve #7

Visual Content

This dissolve depicts the bottom half of a partially shown coffee cup and saucer. The clear glass reveals boiling water pouring in as it mixes with the instant coffee. The blurred background creates a back-drop for this extreme close-up of the liquid coffee pouring into the cup.

Verbal Content

The announcer continues with the following words, "tastes like, fresh ground coffee, because ... ."

Interpretive Significance

The scene's significance is reflected in the clear glass as nothing is hidden from viewers. The glass allows viewers to see the coffee and appeals to their visual senses; but, it also serves to signify the clarity of the truth as propounded by the product's promoter. The truth of the claim is obvious; it can be seen by anyone. This scene's meaning links with the former scene in that the instant coffee spilling forth off the spoon instantly becomes coffee as it pours into the cup. The freshness myth is promoted in the product's instant nature ensuring its preservation. The dialogue arouses viewers' senses and repeats the earlier theme that the product contains fresh ground coffee.

SEMIOTIC UNIT AD #90 Dissolve #8

Visual Content

An extreme close-up of the top half of the coffee jar is shown as the camera rotates around exposing the top label. The label reads, "HERITAGE," in gold lettering against a black background. The background is slightly out of focus and exposes some of the coffee beans in the lower right hand corner as the camera pans to the left.

Verbal Content

The last phrase is justified by the following, "it contains fresh ground coffee."

Interpretive Significance

Again, the advertisers associate the product with the word "Heritage." The jar is surrounded by fresh coffee beans as the announcer justifies why the product is like fresh ground coffee. It contains the very element which makes it fresh. When the visual is first seen the jar lid appears to blend in with its background. Its colour seems to be dark brown and not the black jar lid seen later in real life. The rich black coffee jar lid represents the darkest and richest value -- the essence of all colours combined. It connotes the strength and fine attributes associated with the product. These colour connections serve to implant in viewers' minds the relative worth of having this product. The promise is that the product will bring richness and a tradition of top quality into our generally mundane lives. In the fine arts, black and brown are considered warm colours. This notion of warmth melds wonderfully with coffee as being a food item which one consumes to warm themselves and to relax.

SEMIOTIC UNIT AD #90 Dissolve #9

Visual Content

The scene depicts close-ups of a mid-view of the coffee jar and the top half of the coffee cup. The jar's main label appears in view excluding the top one. Above the coffee-filled cup is a misty steam which rises from both the coffee liquid and the bean-filled background. In addition, directly above the cup appear the words - "An Instant Beyond." These bold white letters create a contrast to the dark background.

Verbal Content

The final words are announced, "Heritage - An instant beyond."

Interpretive Significance

This scene captures the ad's essence by promoting the consumption of the product. Both, the coffee-filled jar and cup relate to all the ad's dialogue and slogan. The final words depicted on the visual are the coffee brand's slogan. Promoters bring the ad's story to a close as they view an appealing scene of freshly made coffee in a cup. The jar's label distinguishes this cup of coffee from all others by its name on the jar. The connection between the jar and the cup is made through the clear glass which reveals the contents of these containers. The slogan signifies the immediate convenience the product can provide and also refers to a future where the product becomes part of one's lifestyle. Coffee's aroma is alluded to by the scene's misty steam.

A Concluding Word

The "Heritage Coffee" ad appeals to viewers' tastes. These tastes are not only mouth-related but also value-related. Richness and the connection with a past ancestry similar to royalty's heritage are stressed. These values reflect the sorts of qualities society itself holds in high esteem. The product exhorts these values and takes on the qualities associated with them. The link to the past gives the product's proponents the believability of special care when things were produced with care and by hand. The coffee grinder is, for example, a hand grinder reminiscent of the past. Ironically, this tradition is deserted. Instead of traditional coffee, the product is a recent concoction bottled and processed in a mechanized mass produced way. The ironic juxtaposition of old and new technology are, when brought to consciousness, logically confusing. Yet, the promoters consider them as a logical synthesis of lifestyle values that would appeal to a particular audience at a very basic level.

The myth of a past and the preservation of its just ground freshness are linked. The product's promoters distort the concept of freshness by claiming that the product is processed (in other words, ground) an instant before it is consumed. The coffee's seal is responsible for maintaining freshness and preserving it for the future.

The promoters look at the future as constituting two meanings. One meaning is associated with progress and the other with time. The word "beyond" gives a clue to the possibility of the product's progress. The time element refers to the moment after the coffee is ground. The concept of freshness in the future is important in that it makes the product always new at the point of consumption.

In concluding, the coffee promoters have successfully given the product the desired qualities which distinguish it as different. This particular coffee's image is associated with richness, royalty, and a rank which rallies above all the others. It is progressive and able to preserve its freshness continually; therefore, the coffee is made appealing to its consumers.

Chapter VI

The Curriculum of Our Society

The hermeneutic study of the curriculum of society revealed a number of themes and questions. This chapter will discuss the interplay of the two themes old and new. In addition, the curriculum of society will be described as seen through advertising. The themes and the ads will serve as information from which conclusive ideas of North American society has been determined.

The Consumerist Attitude - Old and New

Advertising in North American culture encourages capitalistic ideals that demand inhabitants to become consumers. Our society's underlying logic revolves primarily around the promotion of an industry of consumption. The job of consumers is to consume. Goods are disposable. New ones replace old and used ones. In the past our North American culture bought and sold goods to satisfy our basic need for survival. Now, North American society's affluence allows for the introduction of new needs, needs which address a new industry's problem of maintaining consumption levels.

The logic of the industry of consumption is seductive. Consumption encourages growth. Growth encourages production. Production encourages industry. Industry encourages work. Work encourages wages. Wages encourage consumption. The circle makes its own kind of sense. In such a competitive marketplace, industry requires that more goods be sold in each consecutive year. The practical question arises: How can a capitalistic culture increase its productivity and at the same time increase the consumption of goods?

The answer to such a question lies in a North American consumerist attitude which loaths goods which are old. In other words, used goods are no goods. Consumerism embellishes those goods which are new goods. To promote new goods, we need advertising. Advertising becomes the expression of a society whose logic concentrates on continual consumption and is used to emphasize the disposability of goods. The question becomes: How does advertising create and promote the consumerist attitude? The hermeneutic study of advertisements revealed the question more and more strongly.

The consumerist attitude is promoted by television advertising in such a way best described by Fiske and Hartley (1984, p. 18):

> Television discourse presents us daily with a constantly up-dated version of social relations and cultural perceptions. Its own messages respond to changes in these relations and perceptions, so that its audience is made aware of the multiple and contradictory choices available from day to day which have the potential to be selected for future ways of seeing. ... [In] the picture ...[there are] preferred meanings, which usually coincide with the perceptions of the dominant sections of society.

These perceptions are in line with the capitalistic ideal of productive growth and ever-increasing consumption. Advertising functions by selling us to ourselves. It sells the consumer a lifestyle geared at constantly consuming. Goods, in such a society must be disposable. Here, advertising has a purpose. It is capable of distorting reality so that the viewer's perceptions toward consuming goods appear as both a natural and normal activity.

The concepts of old and new coincide with the consumerist attitude in that they promote the disposability and consumption of goods. In the advertising world old and new are not depicted as dichotomous terms. Quite the opposite is true. The contradictory nature of the words is used to promote the same means.

Ultimately, old and new both serve to increase consumption. The two-sidedness of the concepts allows viewers to read and to interpret the underlying message of the ad in a "preferred" way. The ad uses the terms old and new to exhort the values and attitudes toward the capitalistic ideals. Michael Schudson (p. 10, 1984) discusses the purpose of advertisements by stating that "the advertisement seeks to promote sales, it does not seek to improve the lives of consumers except as a means to the end of sales."

Advertising techniques create differentiations in products which are very much the same by giving these products qualities never before associated with these products. Schudson (p. 50, 1984) describes how television advertising creates this sort of differentiation.

> If products do not differ materially, they may nonetheless differ or be made to differ in attributed qualities, or "image." If consumers believe a product to be distinctive, this belief in itself may become a product attribute.

In the case of old and new, products are given attributes which connote various aspects of both concepts. The concept "new" demonstrates the vitality of the product along with the aspect of freshness, as opposed to being wilted and used. Something which is considered in "mint condition" and original subsequently may be attributed to newness. Newness connotes many things, but it primarily appeals to a capitalistic society's fundamental competitive nature. The emphasis on newness is placed on being the first to touch or experience a product while it is still considered in the state of being new. On the other hand, a product which is used is not highly promoted. Instead, the idea of a used or wilted product is disdained. The link with old is peculiar in that the concept of age is different than that of being used.

Old, as a concept, maintains connotations of tradition and heritage. The product can be revered as having come from a tradition associated with quality. The sense of risk is eliminated by the advertiser's appeal to create security for the consumer. A product with a tradition has no risk; it has already proven itself.

Advertisers emphasize the newness of a product and at the same time refer to its oldness. The contradictory logic of the concepts in these ads upholds the capitalistic ideal of consumption on a continual basis and at the same time eliminates risk for the consumer. An example of this plastic and disposable society is the styrofoam paper cup which, within an instant of being new, is suddenly old and ready for disposal. As soon as the cup is taken from the rack in its state of being new and untouched, the process of aging begins. However, not until the coffee or other beverage is consumed is the cup considered old and used. Therefore, the value of the cup lies within its use and not in its merits as a scientific discovery to be marvelled at. The styrofoam cup reflects the consumerist society in which it thrives. It is an excellent example of both the disposability of products and accepting the myth that things depreciate.

In concluding, the concepts of old and new are inherent in the ideology created by a capitalistic society. The competitive nature of such a society, coupled with the ever-increasing demands to produce goods, requires the promotion of consumption. Advertisements become a logical extension of this ideology, their purpose being to sell the belief system of the consumerist culture. Ultimately, to be economically successful in such a society is to sell consumables on a continual basis. Therefore, advertisers must appeal to people's values of old and new and the connotative qualities and attributes of old and new goods and products.

What is the Curriculum of Our Society?

The study of advertising is one lens through which to see our society. Advertising has a double role. One role is to inform the public; about food on television. The other role is to promote and sell products. My analysis of ads revealed a society whose logic revolved around a consumerist attitude. The curriculum of advertising was the curriculum of our society. The advertising I studied purposefully promoted this consumerist attitude to compliment a society with capitalistic ideals.

In order to understand and interpret the logic of advertisements, the research project had to go beyond television's familiar and taken-for granted nature and ultimately reveal themes that existed beneath the surface. These themes are deeply entrenched with society's values and attitudes; and, therefore, television advertising's power to teach and distort the surreal into the real was an important discovery. Fred Inglis comments (p. 4-5, 1972) in _The Imagery of Power: A Critique of Advertising,_ rang true.

> The information and the cultural life offered by mass communications is, of course, drastically calculated and selective, but it is the source from which we find out about our lives today.

Advertising is set in a cultural milieu so as not to offend viewers nor to appear to dictate. The ad lives in an already accepted atmosphere - the television screen. It purports to satisfy human needs and to make a dreary life a more pleasant one. The magic of television and the magic of advertising seem to fit together nicely. Herein lies food advertising's myth. It stereotypes and establishes cultural landscapes which appear to be possible; yet, their perfectly polished views of reality are impossible to attain. The wonderful depictions of life as it should be are only advertisers' manufacturings. If studied logically, the promises are without substance. But, the power of ads lies not in their logic, but in their art. They appeal to the emotional, not the rational.

Ads are depictions of ideals. These ideal depictions of life create needs. Viewers become need deficient at the very moment they are made aware they are lacking a product which promises satisfaction in every way. Advertisements create disequilibrium. They also create unhappiness by promoting consumerism. They tell viewers how life could be or should be as they reveal it in their surreal world of advertising.

In a discussion with a friend, she said, "I would love to live in a beer commercial." Her revelation about this advertisement expresses our desires as consumers. We North Americans are driven by the desire to have fun with family and friends. In other words, to express human social behaviour, we have a strong need to belong to a group. Advertisers know this need and use their ads to exhort what society values by associating these needs with their products. The need to belong is reflected by the "celebration" theme found in almost a third of the ads (31%) studied in this research.

"Fun and friends" was another theme associated with products (11%). The ads portrayed gaiety as something which went hand-in-hand with the consumption of a particular product. An example of a product promoting fun is demonstrated in Ad # 2 (Chuck E Cheeses Restaurants):

> This is the place for you and your friends. This is the place where the party never ends. It's a good-time place, everyone agrees. When you're hungry for fun - it's Chuck E Cheeses, Chuck E Cheeses, Chuck E Cheeses.

The theme "fun" was not as prevalent in the data; yet, it it was represented in 11 percent of the ads. Fun was created in two ways. First, music was used to promote the product by establishing a festive mood. Second, dialogue and visuals were used to suggest that the ad's players were revelling in amusement. The product in these ads, served as either the catalyst for fun or as an integral part of this gaiety. The suggestion that fun is a partner to the product is adhered to strongly by beer promoters. Ad #5 (Labatt's Blue) is a prime example of fun's partnership with the product:

> Call for the BLUE. That's why you call for your Blue. Its time to call for the BLUE.

The above ad distinctly requests that consumers and their friends consume the product when they are in each other's company.

A need to belong is further enhanced by the "universal" theme, sometimes referred to as the Bandwagon advertising technique. Universality, the link with the whole world, is in other words similar to the "keeping up with the Jones'" effect. As a theme, it is represented in 13.5 percent of the data. In our competitive society, North Americans are encouraged to better themselves. This so-called bettering is a general term and one which advertisers use commonly. To keep abreast of other people and new trends is a pursuit flamed by capitalistic ideals. The more goods one owns the better off they will be. In advertisements and in life, goods are considered synonymous with self-worth. Therefore, an appeal to one's association with mass society should spark more consumption. The irony of such a "going along with the crowd" mentality is that this is one logic that parents and other adults pan. Yet, advertisers use the logic quite effectively to sell products. An example of universality is demonstrated in Ad #8 (Budweiser Beer):

> Budweiser has a distinctively clean, crisp, beechwood-aged taste that's made it the world's largest selling beer.

The above ad reflects not only a universal theme but also one which points to taste. Taste is obviously linked to the nature of food and its sensory experience. In addition, taste connotes quality. Therefore, the word taste shares two meanings and can come to mean both when used in the same statement. Advertisers often maximize language's two-sidedness in their efforts to promote their products.

Taste, in particular, can signify the best quality which a product has. Being the best is important in a society which stresses individual excellence. The taste theme is used often, represented in 64.5 percent of the ads studied in this research. An excellent example of the link between taste and quality is seen in Ad #31 (Old Vienna Light Beer):

> Now it's here. Introducing Old V Lite, with the great Old V taste you'd expect from a fine brewed beer.

The advertisers not only dealt with taste, but they also wanted to stress convenience because North Americans are so time conscious. Obviously, Old V is something that gives you your money's worth.

Time costs money, according to North Americans. This preoccupation with time priorizes how viewers structure their lives. The more mundane activities and basic needs are calculated as being the least productive. Eating, a basic need, is non-productive. Therefore, according to North Americans, it should be quick and convenient. This belief in convenience is reflected by the large number of fast food places in our society and the large number of time-saving appliances (ie., microwaves) sold each year.

Ads stress "convenience" by pointing to the fast lives viewers live. Approximately forty seven percent (46.8%) of the ads referred to convenience as an important feature of their product. An excellent example of time-saving is represented in Ad #84 (Uncle Ben's Converted Rice):

> Uncle Ben's knows you've got less time to cook than ever before. That's why you can get all the great taste and quality of Uncle Ben's in just ten minutes.

This ad clearly demonstrates that convenience does not compromise quality. Advertisers realize that society is interested in preserving both quality and time.

This natural obsession with a product's quality is reflected in the "standard's" theme. Advertisers know that their viewers are interested in getting the best quality products. The way in which advertisers promote this interest is by creating characters who are successful because they have are not satisfied until they have the best. The ad which exemplifies this theme is Ad #9 (John Labatt's Classic Beer):

> He was a man of exacting standards. No details relating to his beer was too small to merit John Labatt's personal attention. That's how we brew John Labatt's Classic. ... It may cost more than ordinary beers but, because of the man, it's brewed without compromise. John Labatt's Classic.

The man referred to in the ad is an unknown, he may or may not even exist as in so many other products with manufactured representatives (ie., Aunt Jemimah, Uncle Ben). Nevertheless, advertisers want viewers to believe that their product is better, quality-wise than other products that compete for the same market. If viewers select the product, they too will share the characteristics of John Labatt and his tradition of excellence. The excellence is intertwined with standards and, at the same time, with richness.

Only a few are fortunate enough to be considered rich -

to be elite; yet, most people strive for the goal. Again, an elite attitude is established in consuming goods. Both "richness" (11%) and "standards" (30%) are important themes covered by a large number of the ads. In the following ad for Heinz Ketchup (#33), "royalty", a term synonymous with being rich is found in combination with the standard's and universality theme. Although anyone who ate ketchup on all these items would surely get teased at most North American supper tables, such actions are quite acceptable in this advertisement.

> You're the top, you're the crowning glory. You're the top to every hot dog story. A turkey perk-up, an everyday grilled cheese. Scrambled eggs adore you. Everytime I call you, you are sure to please. You add zest to macaroni dinner, you're the best. You're a saucy winner on meatloaf, sausage, and bologni. "Kerplop." Because whatever's at the bottom, you're the top.

The emphasis on being a winner (on top) is in direct congruence with this society's competitive nature. Our society seems to be a society where its individuals are always competing to be the best. Best can mean many things. In particular, it can point to North American society's obsession to see who can consume the most and, at the same time, produce the most. Even though these activities appear to be contradictory, our society's logic and competitive nature disguise them for its dwellers.

Fiske and Hartley (p. 112, 1984) express this logic in the following quote:

> In simple terms, ... [this kind of logic can] be seen as aspects of a different kind of logic: as part of a process whose aim is to produce fully satisfactory and plausible meaning; a process which offers myths with which we are already familiar, and seeks to convince us that these myths are appropriate to their context.

To create constant consumption, advertisers had to incorporate the "old" and "new" themes. It is essential that viewers desire new products and cast away old ones. But, the "old" theme has some inherent problems. One problem was to consider old in a different mode than its apparent connotation of being used. Sometimes to be old is to be better.

Advertisers have successfully melded the two themes - old and new. They realized that North Americans have an affinity for objects with a rich past. It was essential that products linked to an old tradition not be denigrated. Old, to be a useful theme in advertising, must become something different. To have age could support a link to antiques, objects which are rare to find and possessed by the few who can afford to procure them. Products like these are associated with the classics or past human history and ideals. These qualities are attributed to the product and serve to elevate the beholder's status.

Demographic studies of North American society reveal that the population largely consists of a status-conscious, middle class (Schudson, 1984). One driven by goals centered on constantly trying to better one generation above the level of its former generation. Parents of this large middle class understand the goal very well, encouraging their children to be better than they were. Advertisers' awareness of this class concern creates a need to bond the old (a tradition) with the new (the desire for a better future). A desire to own something of value linked to the past is as important as to own something new and never touched or possessed by others.

Newness was represented in 25 percent of the ads. As it was used, it served to establish society's desire to possess something new. North Americans are often judged by how many new material goods they possess. This ability to possess reflects both their buying power and the power to be in vogue with the lastest technology. The thrust toward technological superiority assesses consumer wealth and the power to possess what is rare. A new product is rare in that it can only be possessed by those who can afford to own it when it still is a recent discovery. This concept of newness is akin to the antique quality of old. An item considered antique is also rare, and monetarily-wise, affordable to a few.

Newness is a fleeting state in that it has the ability to date itself quickly. At the point when a product is considered old, the just recently new item loses its rarity and becomes commonplace. This capitalistic notion is merely a disclosure of the economic system in North American society.

Economic theory at play in North American society dictates that when a product is relatively new it is in demand. The point at which the product "floods the market," saturates the market (as in the case of Cabbage Patch dolls). The product then loses its desirability and its purchasing price declines. Therefore, it is imperative that producers either keep abreast of or create new ideas and products in order to possess the key to financial success. Fred Inglis (p. 3, 1972) demonstrates how advertising is linked to North American society. He suggests that "the study of advertising is therefore the study of an economic system in its symbolic form."

Ultimately, North American society is driven by those capitalistic ideals which define the society. An excellent example of the new and old combined is demonstrated in the following ad (Ad #31 Old Vienna Lite Beer):

> A great name in beer should be the start of a true new great-tasting light beer. But, it took more than heritage of taste. It took time to get it just right. Now, it's here. Introducing Old V Lite with the great Old V taste you'd expect from a fine-brewed beer. New Old V Lite, a great taste in beer comes to light.

This new start of an old beer is a significant way in which the logic of an economic society operates to maintain the myth of consumption. Ultimately, to consume is a happy and fulfilling endeavour promising the consumer the success in a social environment primarily in a financial way.

Conclusion

Advertising has revealed and at the same time created a North American society as one which measures happiness and success by consuming goods in large volumes. The power of the medium can create myths and negate others simultaneously. The visual images and depictions of an almost real world promote the lifestyles which are portrayed in ads. Advertisers have used the logic of these ideals as the material for their advertising campaigns. The ad has a two-fold function. First, the ad is a "symbolic form" of the economic system from which it promotes consumerism along with its product. Second, the ad functions to play back the sorts of ideals by distorting the real into the surreal and giving it the real new meaning. What is considered a negative in society can be shown in a positive manner.

In educational terms, advertisements serve as new curriculum within already established societal ideals. The pedagogy of advertising uses the "icons" of society to serve as backdrops for teaching about their products and setting objectives for the evaluation of learning. Ultimately, ads are teaching us about ourselves, helping us set objectives about what we wish to become. The ads also promote their own conception of North American society and are responsible for creating a "new" society. One society giving us the answer key that allows us to evaluate how well we have learned our lessons as students.

Chapter VII

A Summary of the Thesis

This thesis was a study of the curriculum of television food advertising. The study assumed that advertising promoted both goods and lifestyle. In fact, part of the study's scope was to determine if and how television advertising was able to maintain and create a society's logic. The study found that television advertising did both create and mimic the logic of society, but did these things in a subtle way. Television's taken-for-granted and familiar nature was questioned with regard to its power to promote. The study of food, the central focus of the study, uncovered twenty themes. These themes reflected the ways in which an ad's purpose to sell was made practical in the persuasion that was put forth.

The primary question of the study asked: What do ads sell along with their products? Two day's worth of ads were taped and analysed. The analysis of the ads from these two days revealed that advertisers associated their products with special qualities. Even though these products did not naturally possess these special qualities, they were qualities which society held in high regard. These desirous attributes, in turn, create a need for the products being promoted.

In order to ascertain the messages created by these idealized qualities, the study required a systematic study of the entire ad - the visual, the verbal, and the context of the visual with the verbal. Specifically, the ad's messages required a descriptive method. Semiotics provided the necessary method to achieve this description. The emphasis on description analysis allowed the researcher to distance herself from the subject matter.

A distancing from the ad's familiarity brought into question the types of techniques employed by advertisers to imbue their products with the sorts of special qualities that would appeal to those in our society. It was these special qualities which created a consumerist demand, a demand which strove to maintain capitalistic ideals. When the descriptive analysis was completed, the need to interpret the data became essential.

Hermeneutics was the method I chose to rigorously interpret the data. The ads were the text to be studied. In the evaluation of all the structures created by this symbolic form (advertising), hermeneutics was able to give the experience meaning. The information derived from the study describes what Fred Inglis (p. 9, 1972) sees as advertising's function.

> The institution [advertising] must also generate a moral as well as an economic climate which controls attitudes towards consumption, modes of perception, linguistic conventions and changes.

The information derived from the analysis of two ads revealed the capitalistic curriculum inherent in advertising. Advertising's purpose is to be, as Inglis described, "a controller of attitudes toward consumption." Therefore, it is essential that advertisers promote consumption. The way in which advertisers must successfully promote consumption is by selling particular lifestyles to its viewers. These forms of lifestyle fall into already established ideals and values held by the society in general. The ads also hold out a particular lifestyle to be mimicked by those who want to achieve the ad's version of "the good life." By reducing viewers into a mass community of consumers, a particular type of individual is created. This individual is one who purchases and consumes the product. As well as buying the product, the consumer also buys the product's association with a particular lifestyle.

In the final analysis, the study served to expose advertising's function and, at the same time, the curriculum of our society. The curriculum of North American society is one which dwells on bettering its human condition. Although this curriculum has been stated and criticized before, especially by neo-Marxists, it was further supported by this study. In addition, the study revealed a competitive society which is both time and status-conscious.

The Study's Conclusion

In the final analysis, the study revealed a society with ideals it cannot achieve. The logic of this society involves a curriculum which can be taught, but not fully known. Advertising distorted reality by creating a surreal world. This world stressed capitalistic ideals of financial and personal success. The resulting ideal can best be described as a utopian economic society. Advertising's role within this society is to mythologize this utopian system and present it as a logical and attainable possibility.

Advertisers use many techniques, including the subtleties and the ambiguity of language, to construct the world. The constructed world which acts back on us, as consumers, in that we come to believe it as the our ideal, an ideal to be sought. This creation is a form of propaganda and is ingrained in the way the advertisements change the environment which they enter. The power and the danger of ads is that the world can become the advertisement. Advertisers want television viewers to learn that the way to exist in such a world is by simply consuming their product. The world of the advertiser is ultimately a technical world.

The magical transformation and socialization of viewers into a society and lifestyle filled with goals and ideals can be achieved by becoming a part of that environment. Membership into the lifestyle is achieved by purchasing the product. The product provides both acceptance and consolation in a competitive community.

The study's focus on food advertising distinctly confirms the premise that these products are associated with comfort. In a competitive environment, members strive to be on top. Failure is a constant concern. Even the right food can provide a sense of achievement which goes along with success. Therefore, food can be seen as a provider of solace and success simply by its consumption. Advertisers work to convince us that we must have our cake and eat it, too.

The attributes given to food by television advertisements make purchasers feel that, through the consumption of the product, a sudden transformation occurs. To digest the product is akin to a spiritual experience. Consumption is almost a magical elixer, providing the consumer with the secret of success. The symbolic digestion of the product's qualities gives momentary relief and future joy. One wonders at the logic of overcoming depression by going on spending sprees, an event practised by many people. Therefore, food can become almost addictive when a need arises. In many ways the manner in which food was advertised reminded the researcher of the ancient rite of eating a strong opponent's or animal's heart to "capture" the strength of that person or opponent.

The product's addictive qualities help create a compulsive need for the product. Many of the poor eating habits of North Americans can be attributed to this sort of addiction. Bad eating habits are increased by the urgency with which food is eaten. Eating is seen as unproductive and time consuming. Time is more valuable than the act of consuming the product; therefore, convenience is an important feature which advertisers emphasize.

Seldom were "healthy" foods advertised on television. Viewer's habits and learned responses to situations play havoc with the nutritional regimens that healthy people should follow. Even though societal trends have been toward a healthier attitude toward eating habits, viewers are still being taught on television to conform to snacking. Television programming is filled with (232 food advertisements in two days) a repertoire of food-related advertising. Viewers cannot escape the barrage of information and promotion techniques created and used by the advertising world. As long as viewers are exposed to and accept the logic of advertising on television, it seems that capitalism and consumerist attitude will persist.

Implications of the Study

This study has implications for education curriculum. Basically, there is a need for critical and active involvement in television programming. The critical viewing of television, especially advertising, should be put into place. The seductive nature and messages of advertisements could easily become a curricular topic in social studies. Educators and curriculum designers alike must work to change a surreal system into one which allows for less promotion and more honest information. The curriculum of television advertising can, and should, become a curriculum concern.

Critical approaches toward advertising should be incorporated into the current social studies programs. Students should be taught of the explicit and implicit power of the medium. They should also be taught to question the techniques used to direct lifestyle messages. Another approach to questioning is to do cross-cultural studies of advertising in other markets. The analysis of other cultures through advertising will help to reveal the attitudes, beliefs, and attitudes apparent in North American society. The study of different ideologies and how they reflect the logic of their society will serve to assist both teachers and pupils in interpreting their own world, as maintained and created by advertising. This curricular aspect of television programming can be approached in three ways.

First, a nutritional approach can be adhered to, analysing the various food products advertised. The product's nutritional value can be assessed along with the implications created by their consumption. Second, an analysis of food advertising can be approached from a political stance. Different political systems have different ideals which conform to the promotion of the system in question. A study of capitalism can be used as the basis of food advertising's purpose. The third and final approach to teaching about television advertising can be directed at how it reveals the economic institutions which operate within our society. For example, the commodity market can be analysed as part and parcel of a study on food and its demand.

In conclusion, the above implications for future programs and studies can be achieved by carefully assessing the study of the curriculum of food on television advertising. For teachers, the study of advertising can be a sociological and ideological study of societies including their own. Cross-cultural analysis can effectively assist students to "dissect" the workings of a society. Myths can be investigated by looking at language's "multiplicity of meanings" and how these create and negate meanings at the same time.

Food, a primary and basic human need, can be the starting point socially for a societal study. As a commodity, food commands a large portion of economic institutions. Food has been cited as a practical tool by many people. Essentially, food makes the world go round. There are food disparities. Everyone needs it; few people have it.

Recommendations Accrued From the Study

The recommendations cited below are listed as ways to help teachers develop programs for school curricula which address the question of advertising's power and role in our society. The list of recommendations are as follows:

Recommendation #1

Develop a program which would allow a dissection of advertisements so that their hidden curriculum can be revealed.

Recommendation #2

Develop a program which would allow an explanation and interpretation of the text studied in order to to assess the values, attitudes, and beliefs associated with food and advertising in television.

Recommendation #3

Build social studies curricula that would help teach the logic of a society through the ideologies and myths created by it.

Recommendation #4

Encourage teachers to develop programs investigating cross-cultural advertising as a means of studying societies.

Recommendation #5

Educate teachers in the area of critical analysis in advertising. Show teachers the many technical aspects television uses to teach the public in general.

Recommendation #6

Create more active involvement of nutritionists in determining the content of food advertisements.

Conclusion

This research study has concluded that a study of television advertising is important for the education of future generations of children. Specifically, the advertising of food on television demonstrates how advertising is capable of creating and revealing society. Advertising can be seen as one educator of a society's citizens. In effect, the curriculum of advertising can be seen as the curriculum of a society. Unfortunately, this curriculum is without a justifiable logic. It establishes curricular goals that cannot be achieved. In short, the curriculum of television food makes promises it cannot keep.

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